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CATECHISM

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"I will catechize . . . that is, make questions, and by them answer."

—SHAKESPEARE (*Othello*).

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✓ DWS

PREFACE

THIS book is the outcome of nearly thirty years' experience of typewriting and typewriters. Its chief aims are—

(1) To make the study of typewriting as vitally interesting as possible; hence the adoption of the catechetical method of teaching—a method strongly advocated by many educationists.

(2) To simplify the study by eliminating all superfluous and irrelevant matter, and thus to enable the student to gain a grip of the fundamental principles of the subject in the easiest, quickest, and pleasantest manner.

(3) To promote habits of thoroughness and accuracy, to inspire a love of knowledge and culture, and to prepare the student for practical business life.

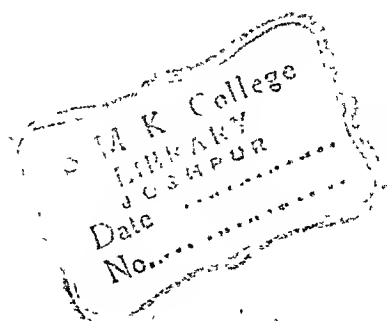
(4) To provide students with a complete and comprehensive textbook entirely covering the scope of the most advanced examinations.

The best results will be obtained in the use of the *Catechism* if the student reads a definite number of questions and answers each day, and afterwards revises his study by answering the questions in different words. Where it is used in class work, the teacher for revision purposes might obtain written answers in the student's own language to the most important questions, and oral answers to questions of minor importance.

My thanks are due to those who have so kindly furnished me with information and help, especially to my husband, whose many years' experience of the application of typewriting to accountancy and secretarial work has rendered his assistance and collaboration invaluable.

EDITH R. CLOUGH.

62 GUILDHALL STREET,
FOLKESTONE.



CONTENTS

CHAP.	PAGE
PREFACE	v
I. MANIPULATION (1)	9
II. MANIPULATION (2)	16
III. MECHANISM	20
IV. CARE OF MACHINERY	23
V. TYPEWRITERS	25
VI. ACCESSORIES	27
VII. ERRORS AND CORRECTIONS	31
VIII. PUNCTUATION (1)	34
IX. PUNCTUATION (2)	38
X. SPELLING AND DICTION	41
XI. DISPLAY AND ORNAMENT	47
XII. TAKING AND TRANSCRIBING LETTERS	51
XIII. ARRANGEMENT OF LETTERS, ETC.	55
XIV. PARAGRAPHING, POST CARDS, ENVELOPES, AND ENCLOSURES	62
XV. CARBON, ROTARY, AND PRESS COPYING	65
XVI. FILING AND INDEXING	69
XVII. TABULAR WORK	71
XVIII. BOOK-KEEPING MACHINES, ETC.	76
XIX. DUPLICATING	86
XX. MULTIGRAPHING	91
XXI. LEGAL WORK	96
XXII. SOME COMMERCIAL DOCUMENTS	109
XXIII. LITERARY AND SCIENTIFIC WORK	115
XXIV. POETRY AND PLAYS	122
XXV. TYPEWRITING SPEED	131
XXVI. EXAMINATIONS	134
XXVII. PROSPECTS AND POSITIONS	139
FORMS OF ADDRESS, ETC.	141
FORMATION OF PLURALS	142
LATIN QUOTATIONS	143
FRENCH WORDS AND PHRASES	144
PRINTERS' PROOF CORRECTION MARKS	145
ABBREVIATIONS	145
INDEX	152

A TYPEWRITING CATECHISM

CHAPTER I

MANIPULATION (1)

"For I will study and prepare myself, and then some day my chance will come."—ABRAHAM LINCOLN.

"No young lady can have a better resource in time of need than a knowledge of shorthand and typewriting."—HARRIET BEECHER STOWE.

How Should the Operator Sit at the Machine?

Well back in the chair, with the body erect or with a slight forward lean. The feet should rest on the floor. The chair and table should be of such a height as to make the forearms parallel with the slope of the keyboard. Do not face the light.

Which Parts of a Typewriter should a Beginner Know Before She Can Use the Machine Properly?

THE KEYBOARD. All the leading machines possess the standard or universal keyboard, in which the characters are arranged as follows—

Third row—q w e r t y u i o p

Second row—a s d f g h j k l ;

First row—z x c v b n m , .

CARRIAGE. The whole of the mechanism which travels backwards and forwards as the keys are struck, or when the Carriage Release Lever is depressed. When the end of a line is reached, the carriage should be returned from left to right with one hand only. If not returned to its fullest extent, irregular margins will result.

CARRIAGE RELEASE LEVER. A lever which, when depressed, allows the carriage to be moved freely to any desired position.

PLATEN. The roller, or cylinder, around which the paper turns. The knobs at each end are called Thumb Wheels or Platen Knobs. In book-type-writers like the Elliott-Fisher, the platen consists of a flat slab.

FEED ROLLS. The small rubber rollers which press underneath and against the platen to enable the paper to be gripped when fed into the machine.

PAPER RELEASE. A lever which, when depressed or moved, takes the feed rolls away from the platen and allows the paper to be adjusted or extracted from the machine quickly. It is sometimes called the Feed Roll Release. Always remove paper from the machine by means of the Release.

LINE-SPACE LEVER. The handle or other mechanism which rotates the platen and enables the operator to write on a fresh line. Irregular line spacing is often caused by failure to push or turn the lever to its fullest extent.

LINE SPACE GEAR. The mechanism which regulates the spaces between the lines, whether single, double, or treble. This should always be regulated for the desired spacing before commencing work.

SPACE BAR.—The flat bar in front of the key-board, chiefly used for making spaces between words. The right thumb only should be used to operate the space bar. Never touch it with the fingers.

SHIFT KEY. A key which, when depressed, enables capitals to be produced instead of small letters. It is used when single capitals are required. Standard machines have both right and left-hand shift keys to enable the operator to use whichever hand is not engaged in depressing the character key. When a machine has only one shift key, use the fingers of the same hand for those keys within easy reach, notwithstanding that such keys cannot be fingered correctly. Strike the keys that are not within reasonable reach with the fingers of the other hand. Shift keys should be operated with the little finger only. Double shift-key machines possess two shift keys, one for figures and the other for capitals.

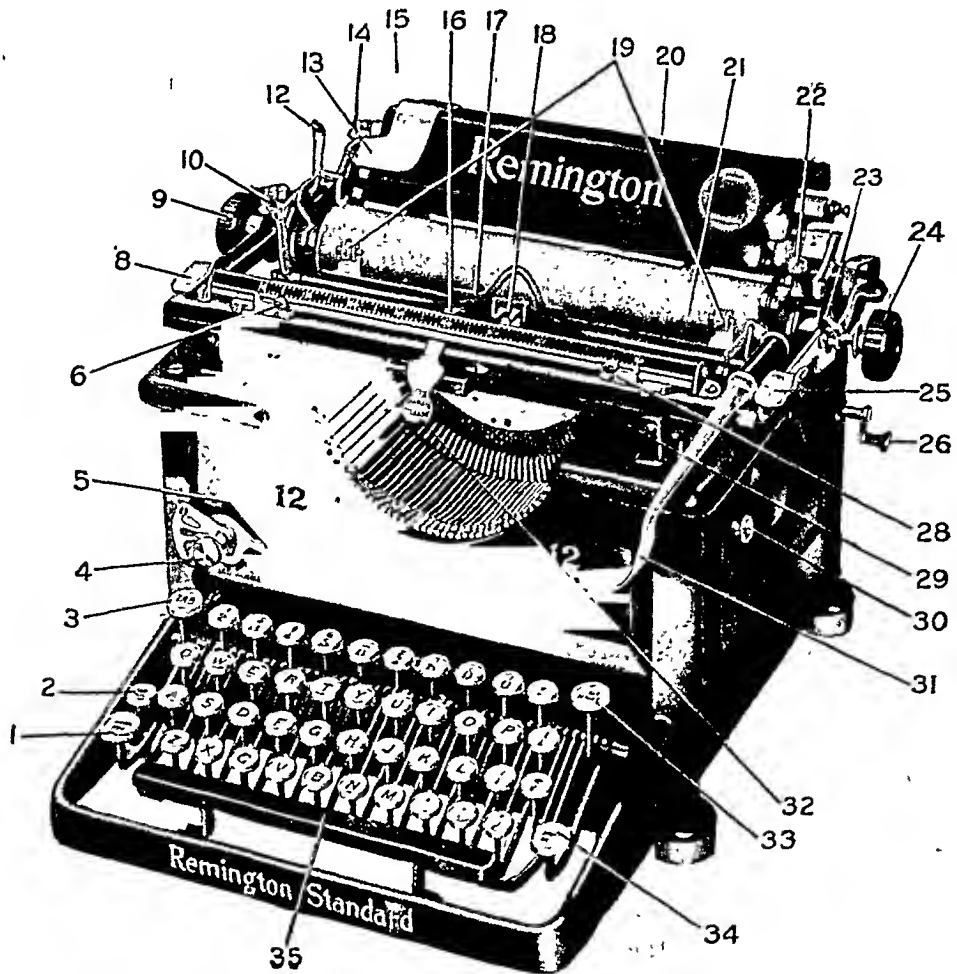
SHIFT LOCK. The key or lever by which the Shift Key is held down or locked, whilst several capitals are typed. This releases both hands for typing.

MARGIN STOPS AND MARGIN RELEASE. The Margin Stops regulate the left and right-hand margins of the paper. Always fix these stops before commencing work. The Margin Release counteracts the action of the margin stops, and enables the typist to bring the carriage into both margins.

PAPER GUIDES. Metal fingers with small rubber rollers attached which hold the paper against the platen. These slide to different positions to accommodate various widths of paper. The Paper Side Guide is a movable strip of metal which enables successive sheets of paper to be fed into the machine at the same point.

INTERLINER (OR VARIABLE SPACER). That part of the mechanism which throws the spacing gear out of action and frees the platen. It is useful when typing on ruled paper, and also in raising or lowering letters, as "60° Fahr.," "H₂SO₄." On some machines there are two interliners, one called the temporary interliner, which is kept in

REMINGTON TYPEWRITER

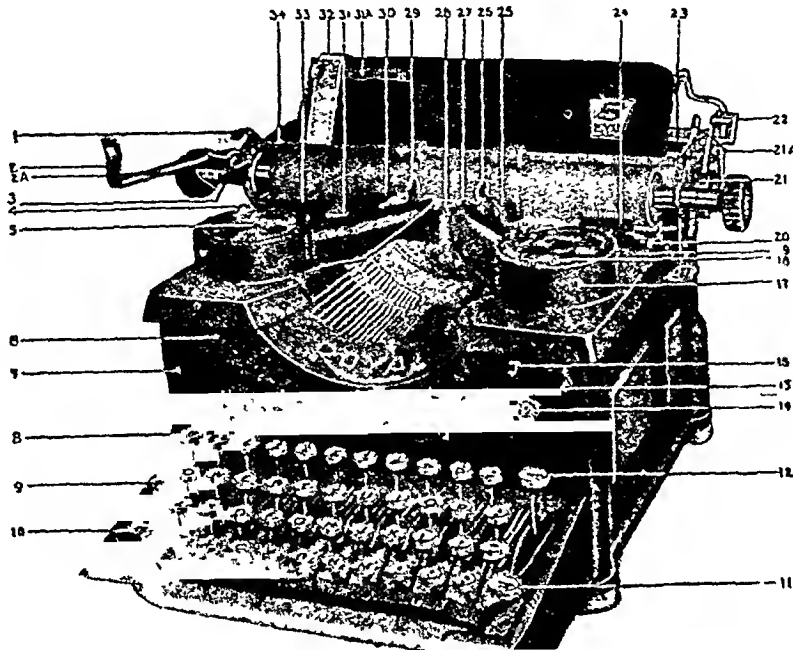


Names of Parts

- | | |
|--------------------------------------|---|
| 1 Left Shift Key | 19 Paper Fingers |
| 2 Shift Lock Key | 20 Paper Table |
| 3 Tabulator Key | 21 Cylinder |
| 4 Ribbon Position Indicator | 22 Line Space Gauge |
| 5 Stencil Lever | 23 Variable Line Space Lock |
| 6 Left Marginal Stop | 24 Right Thumb Wheel |
| 8 Left Carriage Release Key | 25 Right Carriage Release Key |
| 9 Left Thumb Wheel | 26 Ribbon Spool Crank |
| 10 Paper Finger Release Lever | 28 Right Marginal Stop |
| 12 Feed Roll Release Lever | 29 Marginal Stop Bar |
| 13 Paper Side Guide | 30 Ribbon Spool Door Knob |
| 14 Feed Roll Release Lock | 31 Line Space and Carriage Return Lever |
| 15 Paper Side Guide Adjustment Screw | 32 Margin Release Lever |
| 16 Pointer | 33 Back Spacer Key |
| 17 Line Gauge | 34 Right Shift Key |
| 18 Type Guide | 35 Space Bar |

ROYAL TYPEWRITER

Diagrammatic Illustration of Different Parts of Royal Typewriter



- | | |
|---------------------------------------|--|
| 1 Left Carriage Release Lever | 21A Overhead Card Bail Lift Lever |
| 2 Line Space Lever | 22 Paper Release Lever |
| 2A Fractional Line Space Release Knob | 23 Margin Stop Rod |
| 3 Line Space Adjusting Handle | 24 Right Paper Scale |
| 4 Line Space Release Lever | 25 Right Line Scale |
| 5 Left Ribbon Spool | 26 Right Card Guide |
| 6 Ribbon Mechanism Feed Lever | 27 Ribbon Vibrator |
| 7 Ribbon Hand Reverse Lever | 28 Type Guide |
| 8 Back Space Key | 29 Left Card Guide |
| 9 Shift Lock Key | 30 Left Line Scale |
| 10 Left Shift Key | 31 Card Guide Lever |
| 11 Right Shift Key | 31A Paper Guide Scale |
| 12 Tabulator Key | 32 Left Paper Guide |
| 14 Margin Release Key | (Right Paper Guide supplied only when ordered) |
| 15 Stencil Lever | 33 Left Paper Scale |
| 16 Ribbon Color Change Lever | 34 Card or Paper Holder |
| 17 Ribbon Spool Guard Door | |
| 18 Right Ribbon Spool | |
| 19 Front Scale | |
| 20 Front Scale Pointer | |
| 21 Right Carriage Release Lever | |

Royal No. 10 takes a sheet of paper 11 inches wide (279 mm.) writes a line 9 inches long (229 mm.).

CHART I

LEFT HAND

RIGHT HAND

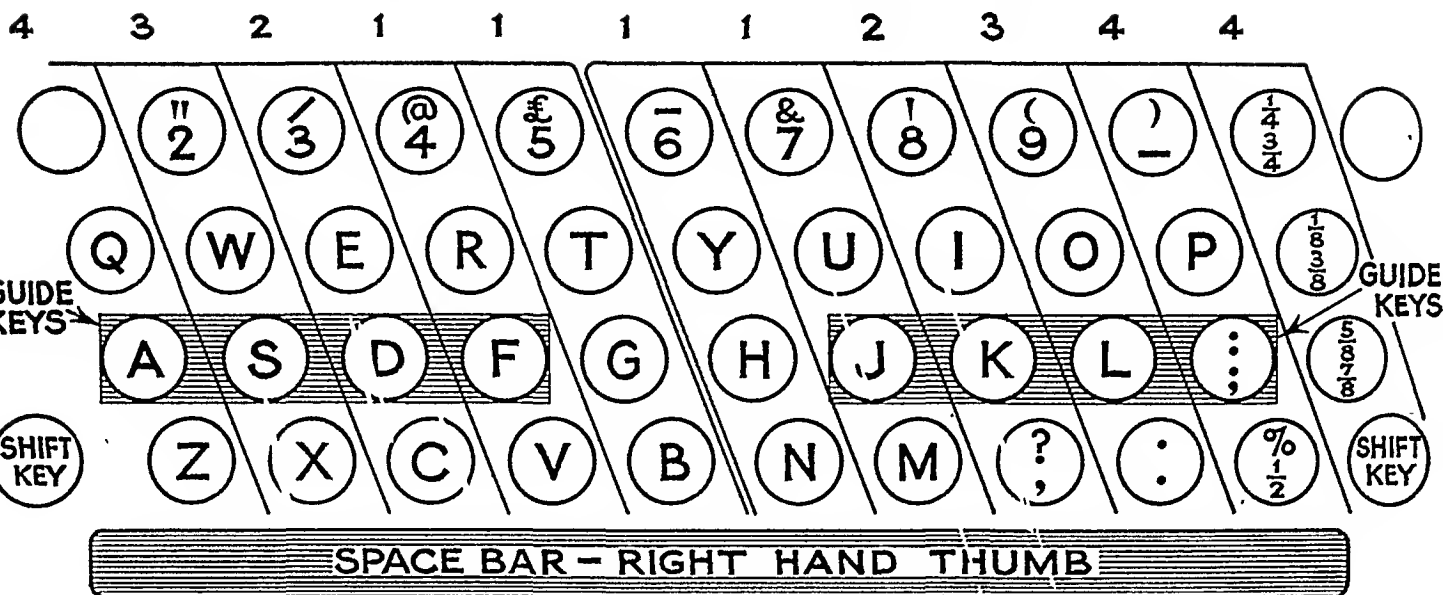
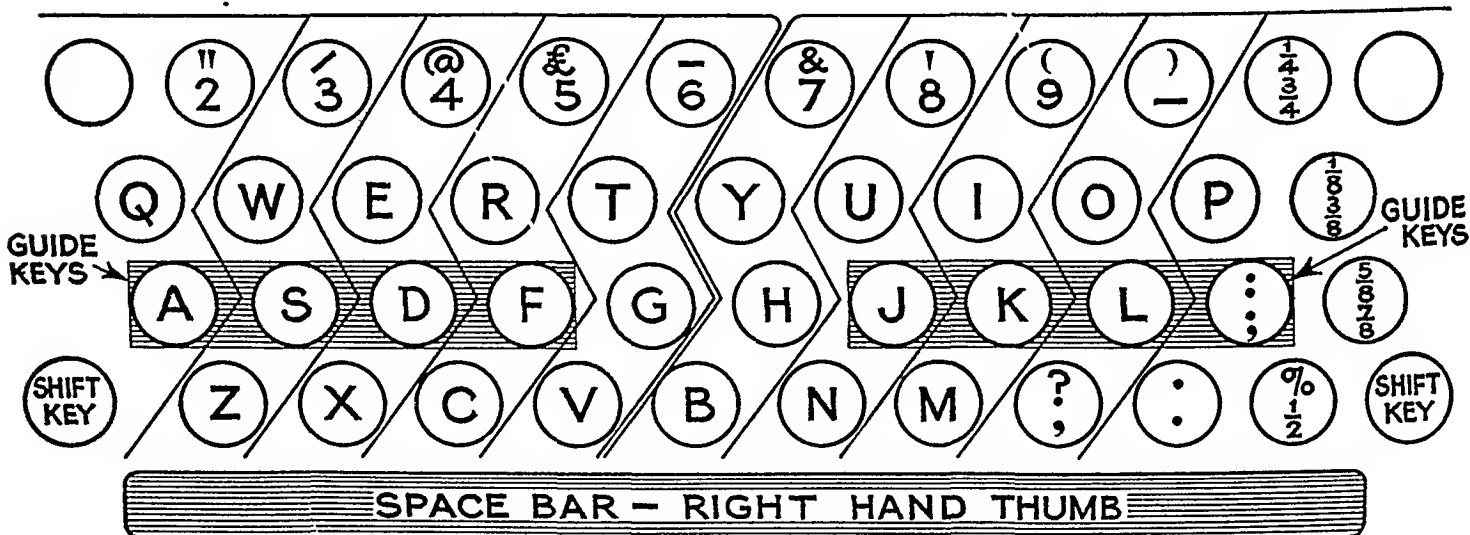


CHART II

LEFT HAND

RIGHT HAND

4 3 2 1 1 1 1 2 3 4



position with the fingers and used only when one or two keys require to be struck; and the other, called the permanent interliner, which is used when working for a longer period.

BACK SPACER. The key which, when struck, returns the carriage one space to enable the operator to insert an omission, etc.

TABULAR STOP. The use of this stop saves repeated tapping of the space-bar in paragraphing, etc. See page 76 for a fuller explanation.

BELL. This warns the operator of the approach of the line end. The carriage usually locks when it has travelled six spaces after the bell rings.

How can a Typist Tell which is the Right Side of the Paper?

In three ways, viz.—

(1) **WATERMARK.** The right side is the side on which the watermark can best be read when the paper is held to the light.

(2) **TEXTURE.** The wrong side has a mottled appearance, while the right side is smoother.

(3) **EDGES.** The edges of the wrong side are generally sharper than those of the right side.

How Should the Paper be Fed into the Machine?

Place it between the platen and the paper table and twirl into the machine by means of the right thumb wheel. When it appears you are ready to begin to type. If not parallel with the platen, depress the paper release, and move the paper into position. To prevent a large number of sheets from slipping while feeding into the machine, run a scrap sheet of paper half-way through and then insert the sheets between this and the platen. To pick up sheets of paper quickly, rub the thumb nail down a pile of paper two or three times. This will cause the top sheets to project a little and then they can be easily picked up by one hand, and twirled into the machine with the other.

Which is the Correct Method of Fingering?

The "Touch" method, in which all the fingers are used and allotted to the keys according to either of the alternative arrangements of the keyboard shown on page 12.

The right-hand thumb only is used for Space Bar.

The operation of the Tabular Keys and Back Spacer depends upon the make of the machine, but the second finger is generally best to use.

State the Positions of the Wrists and Hands in Manipulating the Keyboard.

The wrists should not drop below the level of the forearms.

Raise the hands as little as possible above the keys, and avoid all unnecessary movements. The thumbs should rest just above the space bar.

How Should the Keys be Struck?

With smart, firm, even blows, and left as though they were red-hot. Each machine has a peculiar touch of its own, but in all machines a light elastic touch, in which the fingers rebound from the keys like a spring, is best. The rule should be "touch and go." A light, sharp touch ensures less fatigue for the arms and fingers, longer life to the machine, and more speedy and artistic work. When the fingers are not in use, do not take them away but let them hover over the middle row of letter keys ready for action.

Which Keys are usually Struck Too Lightly, and Which Too Heavily?

TOO LIGHTLY. The keys bearing the most complex characters, such as "W," "M," and the fractions. The capitals require slightly more force than small letters.

TOO HEAVILY. The keys bearing pointed characters, such as punctuation marks. These require the lightest possible touch.

Name the Two Systems of Typewriting.

(1) **THE SIGHT** (or visual) **METHOD**, in which the operator looks at the keys whilst typing.

(2) **THE TOUCH** (or non-visual) **METHOD**, in which the operator looks at the copy instead of the keys. This system is greatly superior to the Sight method, because it is more scientific and ensures greater speed and accuracy, less eye-strain, more general comfort and pleasure in work. It corresponds to the ability in pianoforte playing, of reading the notes without looking at the keys or fingers. The keyboard should always be mastered by the sense of touch, not by sight. In other words, the keys should be located by thinking out and feeling their positions, whilst the eyes are left free for the copy. If the eyes are continually glancing from copy to keys, words, sentences, and even whole lines are liable to be omitted. Even when receiving dictation on the machine the operator should resist the temptation to look at the keys. Some of the most brilliant organists have been blind, and many blind men and women earn their living as typists.

What is to be Said about the Three-finger and One-finger Methods of Manipulating the Keyboard?

It is sometimes hard for adults to use the little fingers, but practice will nearly always overcome all difficulties. The one-finger method is still more to be condemned, as it produces the heaviest and clumsiest touch, and the most inaccurate work. The use of all the fingers is the most practical, the most scientific, and the most speedy.

Which are the Guide Keys?

Strictly speaking the two outer keys on the middle row taken by the little fingers, namely:

"a" and ";", but, generally, "a," "s," "d," "f," for the left hand, and "j," "k," "l," ";" for the right hand are termed "Guide Keys."

Outline a Good Method of Practice for a Beginner.

(1) Master thoroughly the six keys taken by the first fingers of the left and right hands respectively. To do this, place the hands just over the guide keys, and type "f" and "g" several times with the left hand, and "h" and "j" with the right hand. Then type these letters in various combinations. Next, practise the "reaches" for the upper row first fingers, "r" and "t" with the right hand and "y" and "u" with the left hand. Lastly, learn "v" "b" "n" "m" on the bottom row and practise combinations of letters from the three rows until the whole twelve characters can be typed automatically. When this can be done, type lines of words given in Exercise 1.

(2) Extend this principle to the other fingers. Practise the second finger letters, learning the "reaches" between them, and afterwards combining them into words, as given in Exercise 2. Then learn the third finger letters in the same way, and lastly the fourth finger letters. Work Exercises 3 and 4.

(3) Use the guide keys as the "home position" until you have mastered the keyboard so well that you can instantly locate any particular key on any bank of the keyboard. Get a mental image of the positions of the letters forming the words to be typed, and endeavour to make the fingers reproduce this image faithfully.

(4) Go through the alphabet from "a" to "z" until it can be typed accurately without looking at the keys.

(5) Type all exercises by touch three times each, or better still, until all errors disappear. All troublesome words should be typed until they become easy.

(6) Type easy sentences. Exercises 5 and 6.

(7) Learn the figures by the "Touch" Method. Exercise 7.

(8) Type alphabetic sentences. Exercise 8. Begin slowly, but gradually increase the speed until you can type them rapidly. It is a good plan to have five minutes' drill on such sentences at the beginning of your daily practice.

(9) Type miscellaneous sentences, such as Exercise 9.

(10) Type memorized matter until it can be typed by the "Touch" method at a good speed with absolute accuracy.

(11) Confine yourself to one make of machine until you are fairly expert on it.

(12) Practise at least one hour a day, but as much more as possible.

How Can Uniform Impressions be Secured?

By the even-timed depression of every key.

The result of irregular manipulation is that some characters often appear too close together, and others too far apart, while occasionally the type-bars will clash. To prevent the formation of a jerky style and obtain rhythmical movements, imitate the regular ticking of a clock or count the finger strokes as in music. For example, in typing the word "that" several times, count 1, 2, 3, 4, space; 1, 2, 3, 4, space, etc., with the utmost regularity. This will ensure the equi-distance of the letters.

Before typing an exercise for the teacher's inspection, type your name in the left-hand top corner and the date in the right-hand corner.

EXERCISE 1

FOR FIRST FINGERS

Type neatly and evenly one line each of the following words. If mistakes occur, re-type the whole line until it can be done faultlessly.

run	but	mug	rub	hurt	hurry
tun	hut	bug	bur	hunt	funny
gun	nut	tug	grub	ruby	bunny
fun	jut	jug	burt	hymn	rutty
bun	guy	tub	numb	thug	hubby
hun	buy	hub	burn	jury	tubby
rut	try	rum	muff	myth	thumb
gut	rug	hum	fury	ruth	bunty
gun	hug	gum	burg	truth	grubby

EXERCISE 2

FOR SECOND FINGERS

Type one line each of the following words—

Balanced Words.

the	they	tidy	eight
dig	them	grin	right
rid	then	cuff	energy
nib	huge	their	effigy

Left-hand Words.

fed	feed	edge	refer
get	deft	bred	dredge
bed	fret	creed	regret

Right-hand Words.

kin	him
-----	-----

General.

her	dumb	trick	riding
yet	brief	truck	diving
kid	hedge	thick	hiding
dim	check	never	fitting

hid	third	buyer	freight
hint	theft	check	intrude
mint	dirty	edict	cricket
kind	grief	erect	thunder
deck	drink	thrice	drinker
grit	drunk	guide	certify
dirt	judge	might	circuit
very	fruit	credit	century
edit	crime	buying	thinker
deny	grime	hybrid	drudgery
defy	crude	heifer	credence
kick	every	hunter	engineer
trim	giver	nigger	bickering
brim	given	checker	deterrent
there	bucket	benefit	beginning

EXERCISE 3

FOR THIRD FINGERS

Type one line each of the following words—

Balanced Words.

suck	well	jewel	groom
sick	dell	drill	dross
yost	fell	frill	occur
lost	lore	swoon	thrust
list	sock	croon	sorrow

Left-hand Words.

seed	crew	serve
were	terse	sever
rest	fewer	swerve

Right-hand Words.

kill	hill
mill	holly

General.

some	hound	ground	crescent
sort	found	throne	creditor
sure	front	follow	therefore
host	shoot	little	dexterous
fill	write	letter	monstrous
word	insult	extent	excellent
home	re-sort	writer	directory
gold	insist	become	economise
lock	weight	descent	multitude
score	debtor	dissent	necessity
light	before	section	condition
where	missed	soldier	recollect
trust	seemly	thought	dexterity
crust	justly	tomorrow	convenient
silly	lowest	frontier	continuous
worst	mellow	exercise	thoroughly
swell	yellow	business	uniformity

EXERCISE 4

FOR FOURTH (OR LITTLE) FINGERS

Type one line each of the following words—

pass	quarter	quixotic	physician
zany	aviator	excavate	acquiesce
soap	aquatic	paralyse	typewriter
lazy	seaweed	parallel	memorandum
zero	pharynx	accuracy	especially
ooze	equinox	keyboard	salutation
equip	zealous	memorize	mechanical
quash	unusual	frequent	psychology
pasha	explain	practice	assumption
waltz	exclaim	possible	accustomed
clear	educate	monopoly	acceptable
await	exploit	operation	impression
exalt	animate	patriotic	participate
quest	benzine	telephone	combination
usual	mutilate	telegraph	acknowledge
freak	quadrant	shorthand	encumbrance
azalea	beverage	harmonise	accommodate
squash	valuable	abolished	development
cipher	alliance	immediate	illustration
hyphen	opponent	celebrate	concentration
zephyr	opposite	political	paraphernalia
adjust	training	endeavour	miscellaneous
palace	acquaint	exquisite	correspondence
quiver	champion	perennial	ecclesiastical

EXERCISE 5

BALANCED SENTENCES

Type each sentence many times.

It is the duty of every man to do a good turn, and if he can he will do so.

For if we like to do a thing we do it as well as it is in us to do it.

It is the duty of the man to halt and make the sign when bid to do so.

Write it on your heart that every day is the very best day of the year.

EXERCISE 6

Type the following sentences three times each—

(a)

We saw a sad red-faced savage as we were at a café at 52 State Street.

Peter Piper picked a peck of pickled pepper-corns.

The preying princess pierced and pricked a pretty pleasing pricklet.

I never saw a saw saw as this saw saws.

War harms all ranks, all arts, all crafts appal.

At Mars' harsh blast, arch, rampart, altar fall.

(b)

A picnic is a perfect pastime. Peter, Paul, and Polly on a perfect day in September, packed up plenty of sandwiches, pickles, peaches, pears, peanuts, and pop, and went for a picnic at Potter Pond. Peter ate profusely of peanuts and pears, and suffered painful pangs. Paul fell into the pond and was completely soaked. Polly picked pretty red leaves and had a painful experience with ivy poison.

CHAPTER II

MANIPULATION (2)

"I advise all parents to have their boys and girls taught shorthand writing and typewriting. A shorthand writer who can typewrite his notes would be safer from poverty than a great Greek scholar."—CHARLES READE.

What Mistakes do Beginners Usually Make?

(1) They type by sight instead of touch, and do not finger the keys correctly.

(2) They are anxious to go too rapidly, instead of making haste slowly and surely.

(3) The keys are struck irregularly, instead of evenly; or thumped too heavily, instead of being manipulated with a light, elastic touch.

(4) Punctuation marks are stabbed through the paper.

How Can a Typist Learn to Stop the Pounding Habit?

By typing the punctuation marks on a very thin sheet of paper until the stops fail to pierce the paper. So long as the impressions appear on the other side like a sheet of Braille characters, the typing is bad. Eliminate "embossing" and you will save energy, and work with less fatigue. Pounding wears the type and dents the platen.

Which Characters are Commonly Misused by Beginners?

(1) The capital "I" instead of the small "i" for figure one.

(2) Small letter "o" instead of the capital "O" for the cypher.

(3) The ampersand (" & ") instead of the full word "and" in a sentence.

How can Damage to the Platen be Prevented by Beginners?

By using a backing sheet. This is an extra piece of stout paper placed behind the sheet to be typed upon. It prevents the platen from becoming punctured by the pointed characters, gives a better finish to the work, and deadens the sound a little. Use an extra sheet of ordinary paper rather than nothing at all. Do not type on a backing sheet for actual work, as little dents appear upon it from the impressions of the type.

How Can the Paper be Prevented from Slipping in the Machine?

(1) Remove the grease on the platen by the application of a mixture of methylated spirit and benzine; or

(2) Use a backing sheet with an inch fold at the top. Insert in the fold the papers to be typed upon and feed into the machine. The additional use of a gem clip when through the platen will hold the papers better; or

(3) Equalise the pressure on the feed-rolls by adjusting the screws.

How Can You Tell how Far the Line of Writing is from the Bottom of the Page?

(1) By pencilling a dot about an inch from the bottom of the page, and when the dot is reached begin another page; or

(2) Find out how many lines the paper will accommodate before it disappears behind the platen; or

(3) Where carbons are not used, use another piece of paper as backing sheet with a thick black line drawn across it at the point where it is desired to type the last line. This will appear through the paper. If the backing sheet is made to protrude either to the left or right of the paper, the line will also be seen at the side.

In order to type at the very bottom of a page, remove the paper and reinsert within a big folded tab or slip projecting two or three inches below the page. Modern machines, however, provide for this contingency.

When Should a New Paragraph be Started?

When a new subject, or a new aspect of a subject, is begun, but avoid the cutting up of a letter into a number of short paragraphs. Do not begin a new paragraph on the bottom line of a page, nor let it end at the top of a page, if the line is not a complete one. Begin each paragraph (called indenting) five spaces from the left margin.

If a Page has been Taken Out of the Machine Unfinished, How Can it be Re-inserted so as to Leave no Traces of its Removal?

Re-feed into the machine, taking care to preserve the same margin as before. Use the paper release to enable you to get the paper on the previous line level. The exact letter-places may be fixed by means of letters like the small "i," which have a central position and can be brought directly opposite the notches of the scale.

How Much Margin Should be Left on all Four Sides of the Paper?

TOP. 1½ to 2 inches. This should include the page number in continuation sheets.

BOTTOM. 1 to 1½ inches.

LEFT-HAND SIDE. 1 to 2½ inches, according to the size and nature of the document. A 1½ inch margin is usually best.

RIGHT-HAND SIDE.—Half an inch, except in letters where it is now customary to make both margins alike.

What are Combination Signs and how should the Operator Produce Them if not on the Machine?

Combination signs are signs produced by striking one character over another. This is done when the special signs required are not provided on the keyboard.

If the mechanism permits, one character can be typed over another in the quickest way by hold-down the space bar whilst the two characters are struck successively.

An alternative to holding down the space bar is to use the back spacer.

Examples—

<i>Cent</i>	.	.	Small "c" and shilling sign struck over each other.
<i>Dollar</i>	.	.	Capital "S" and shilling sign.
<i>Plus sign</i>	.	.	Hyphen and two apostrophes, or preferably by pen and ink.
<i>Division Sign</i>	.	.	Hyphen and colon.
<i>Equation</i>	.	.	One hyphen slightly raised above another by means of <u>Interliner</u> .
<i>Cedilla</i>	.	.	Small "c" and comma under it.
<i>Asterisk</i>	.	.	Hyphen over small "x" or small "w" over capital "A."
<i>Dagger</i>	.	.	Shilling stroke and hyphen.
<i>Paragraph sign</i>	.	.	Capital "I" and capital "P."
<i>Multiplication</i>	.	.	Small "x."
<i>Bold square brackets</i>	.	.	Underscore key and shilling sign $\lceil \rceil$
<i>Exclamation Mark</i>	.	.	Apostrophe and full stop.
<i>Section</i>	.	.	One capital "S" or small "s" partly over another.
<i>Degree</i>	.	.	Raised small "o."
<i>Foot-note marks</i>	.	.	Any striking combination such as—

A and w	(and)
A " v	£ " /
@ " %	κ " -
1 " -	& " /

Diphthongs . . . "æ," "œ," etc. After typing the first letter, depress paper release key, and move paper half a space. Then type the second letter. Move paper back when full stop or end of a line is reached.

Enumerate the Uses of the Sign " / . "

(1) For the shilling sign, as "2/-," "3/6." Do not, however, use this sign in tabular work in single spacing, as it gives too crowded an appearance to the characters.

(2) For the word "to" as "640/642."

(3) For separating the numerator from the denominator in fractions, as "1/8th."

(4) As a press contraction for "the."

(5) As an alternative to the caret, to show an omission.

Avoid its use in typing dates.

How are Lines Ruled on the Typewriter?

(1) By tapping the underscore key several times in succession. To prevent a jagged appearance to the work, wind the ribbon from one spool to the other with one hand, whilst striking the underscore key with a finger of the other hand. Double lines can be made by using the Interliner and typing the second line close to the first.

(2) By holding the underscore key against the platen with the thumb of the left hand and running the carriage backwards and forwards a few times with the right.

(3) On some machines, the point of a pencil (preferably copying ink) may be held against the platen whilst it is revolved for vertical lines, or the carriage moved to and fro for horizontal lines.

(4) Straight dot vertical lines may be made with the colon, and wavy lines by one of the bracket signs. Hold down the space bar, or use the back spacer each time after turning up the paper.

How Would You Produce Accents on a Visible Ribbon Machine Without Accents?

Use a sharp lead pencil, and mark the impressions at the back of the ribbon where required. This is impracticable where the accents are numerous, as in typing French. In such a case, if not provided on the machine, insert them afterwards with a pen and similarly coloured ink to the ribbon.

What is an Original Document, a Close Copy, a Facsimile Copy?

ORIGINAL. The document from which a copy is made.

CLOSE COPY. A reasonably exact copy of the original.

FACSIMILE. An exact reproduction of the original. This can only be done by some process like photography or lithography. In examinations, when a facsimile copy is asked for, make as close a copy as possible.

To ensure that no line is omitted in copying, place a ruler or a piece of cardboard under the successive lines in travelling down the page of the original.

How Would You Type on Ruled Paper ?

Use the Interliner and rotate the platen by means of the thumb wheels. Where ruled lines are about the same width as double spacing, it is only necessary to adjust the spacing every few lines.

How Would You Type (a) on the Leaf of a Bound Book lengthwise, and (b) on Small Stiff Cards ?

(a) Feed an ordinary sheet of paper into the machine till it reaches about an inch above the scale. Place the leaf of the book behind this projection in front of the platen, and turn the thumb wheel backwards with one hand, whilst holding the book in the other.

(b) Feed a thick, strong sheet of paper into the machine and place the card behind it in the same way as in (a). The heavy paper will act as a clamp or holder for the bottom edge of the card. Some machines provide a card holder.

How Should an Operator Handle the Paper when at Work ?

Place the copy on the side opposite to the Line Space Lever if a copy holder is not used at the back of the machine. Place the blank sheets on one side of the machine, and as each sheet is typed, put it on the other side, face downwards.

Should Pupils Receive Tuition on one Kind of Typewriter Throughout ?

It is better to work on one kind of typewriter until tolerably familiar with it, before changing to another.

Give Some Time-saving Typewriting Hints.

(1) Keep the fingers over their proper keys and close to the keyboard.

(2) Insert paper quickly and straight.

(3) Remove paper by means of the paper release.

(4) Return the carriage with one hand only. It is not necessary for the hand to accompany the carriage all the way. Give it just sufficient push to return without banging to the starting-point.

(5) Bring the hand back quickly to the keyboard after returning the carriage.

(6) Use the correct shift key for capitals, and do not cross the hands.

Remember that every superfluous movement is a loss of time and energy.

Enumerate Some Characteristics of a Page of Good Typewriting.

Uniform impressions and spacing, well-centred headlines and ample margins, no letters struck over other letters, no mis-spelled words, no wrongly divided words at line-ends, and absence of dirty erasures. The matter should be accurate and the manner tasteful.

How is an Expert Operator Produced ?

By incessant practice under a competent instructor on a good machine. Use the touch method, and type long and unfamiliar words from beginning to end without hesitation. Keep the carriage moving steadily all the time, and not by fits and starts. Jot down in a note-book words which give particular trouble, and practise them in leisure moments until thoroughly mastered. Never allow anxiety for high speed to interfere with neat and accurate work. Absolute accuracy is the most important thing of all. The aim should be to type each page more perfectly than the last.

Name Some Faults of Manipulation which are Not Always Distinguishable in the Typescript.

- (1) Typing by sight instead of touch.
- (2) Incorrect fingering.
- (3) Watching the type bars strike the paper.
- (4) Returning carriage slowly and with both hands instead of one.
- (5) Using thumb wheels for line spacing instead of spacing lever.

EXERCISE 7

To learn the figures by the touch system, associate each figure with the letter immediately below it, and practise them frequently thus—

w2 e3 r4 t5 y6 u7 i8 o9

Use small "1" for one and capital "O" for the cipher.

Practise sets of figures in twos, threes, fours etc., as—

12, 13, 14, 15, 16, 17, 18, 19, 20, etc.

100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, etc.

1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, etc.

EXERCISE 8

Type the following alphabetical sentences three times each.

Pack my box with five dozen liquor jugs.

The quick brown fox jumps right over the lazy dog.

The judicious advocate will never forget that a good cause may be quickly lost by too much zeal.

In consequence of his love of luxury the wealthy jeweller did not join in the craze to climb the high mountain peaks.

It required just seven weeks for the experts to arrive at the amount of shortage caused by the embezzlement.

Quiet zeal and pluck justly won many a stubborn vexing fight.

A large number of our citizens have signed a petition which makes request for a more just system of taxation.

The bank recognizes the claim as valid and quite just, and we expect a full payment.

Just one hour of quiet, steady, exact work, is of greater value than a dozen hours of spasmodic bustling.

Wherever civilization extends, the services of judicious stenographers will be quickly in demand.

Dexterity in the vocation of typewriting may be acquired by judicious work and zealous effort.

The quality of modern explosives allows projectiles of remarkable size and weight to be used.

The frequently inexplicable verdicts of juries emphasize the need of a change in the whole system.

Old and quaint maxims filled the pages of that very curious book, on which, with quiet joy, he gazed for hours together.

The quality of the material used in the bulky steel girders was zealously examined by the just but very careful inspectors.

EXERCISE 9

Type the following Proverbs three times each, in double spacing.

What one does one becomes.

Kindness is more binding than a loan.

The greatest oaks have been little acorns.

A man learns little from victory—much from defeat.

Skilful workmen need not travel far to earn their bread.

One good deed is better than three days of fasting at a shrine.

Better to be proficient in one art than an amateur in a hundred.

Better do one act quickly than talk about a hundred for a day.

If you wish to learn the highest truth you must begin with the alphabet.

The string of a man's sack of patience is generally tied with a slip-knot.

Those discontented with their fate will accuse even the sun of partiality.

The friendship of a child is the brightest gem set upon the circlet of society.

Everything must wait its turn—peach blossoms for the second month and chrysanthemums for the ninth.

EXERCISE 10

Type in double spacing, with 10 margin—

If your attention is distracted by half-a-dozen amusements, or divided amongst half-a-dozen other studies, how is it possible to make rapid headway? Concentration of strength and purpose wins, and the absence of it invites failure. To act hotly on the offensive and gain a swift and shattering victory, you must specialise. Every tendency to aimless and miscellaneous activity must be crushed. Remember that your greatest enemy is yourself, and that the most glorious of all conquests is self-conquest.

You have now arrived at a stage where memorised sentences will provide excellent practice. Better still, type rapidly, accurately and repeatedly, some passage of good prose or poetry. Always aim at accuracy first, and speed afterwards, and type

without looking at the keys. Not only can this be made a means of memory training, but it strengthens the fingers and facilitates quick movements. If your hands become tired quickly, it is because you are holding them too tensely, or because they are not sufficiently strengthened by practice.

If any particular sentence gives you trouble, practise it in words first, phrases next, and then as a whole. Try each time to type it more quickly. Keep a weekly record of your progress, namely, of the total words typed in a particular piece, the percentage of errors, and the net number of words a minute.

CHAPTER III

MECHANISM

"My greatest joy in life is to rise early and oil my typewriter."—RUDYARD KIPLING.

"Typewriters human! I should think they are—I have a stud of six."—S. R. CROCKETT

What may be Termed the General and Special Mechanism of a Typewriter?

GENERAL. That which is common to all the leading machines. A knowledge of such mechanism may be acquired by the practical use of a typewriter, and the study of this book.

SPECIAL. That which is peculiar to one kind of machine. A knowledge of such mechanism may be acquired by a study of the descriptive booklets issued by typewriter companies with machines supplied. The names for the different typewriter parts vary slightly in different machines.

The three main divisions in the mechanism of a typewriter are the printing, the paper-carrying, and the spacing mechanism.

Mention the Different Classes of Typewriters.

There are various classifications, viz.—

- (1) Type-bar and type-shuttle machines;
- (2) Single and double keyboard machines;
- (3) Ribbon and pad machines;
- (4) Non-visible (blind) and visible machines.

Distinguish Between Type-bar and Type-shuttle Machines.

(1) In type-bar machines the type is mounted on a lever, and in type-shuttle machines on a cylinder. Type-bars are the bars which carry the type and converge at the printing point.

(2) In type-shuttle machines one cylinder may be removed in a few moments, and another inserted with an entirely different set of type. This gives a wide range of types on the same machine.

(3) In type-bar machines the keys are struck with a sharp blow, while in type-wheel machines a push action is required. Most modern machines are type-bar machines.

Distinguish Between Single and Double Keyboard Typewriters.

(1) **SINGLE KEYBOARD.** A typewriter in which the same keys are manipulated for both capitals and small letters. To produce capital letters, a shift key must be held down while the keys are struck. Single-keyboard typewriters are sometimes called "Shift-key Machines."

The two varieties of single-keyboard machines are—

(a) *Single Shift.* These usually have two shift keys, one on each side of the machine. Both are used for the same purpose. Each type bar carries two characters, and there are four rows of keys.

(b) *Double Shift.* One for capitals, and the other for figures. Each type bar carries three characters, and there are only three rows of keys. The single-shift keyboard is the more popular and speedy, and avoids the two extremes of having too many keys and too few.

(2) **DOUBLE KEYBOARD** (or no Shift). A typewriter with one key for every character, that is, the letters are "doubled" or duplicated, once for capitals (or upper case) and once for small letters (or lower case), thus making seven rows of keys.

Distinguish Between Ribbon and Pad Machines.

(1) In ribbon machines the ink is supplied from a saturated ribbon; in pad machines, from an inked pad. There are very few pad machines in existence to-day.

(2) In ribbon machines the ribbon is interposed between the type and the paper, and the impression produced by the type striking the ribbon; while in pad machines the type is inked when out of action and resting on the pad.

Define the Words "Characters," and "Keys," as applied to Typewriting.

CHARACTERS. Impressions of whatever kind produced on the typewriter. Letters, figures, punctuation marks, and other signs are spoken of collectively as "Characters."

KEYS. The discs to be struck by the fingers of the operator in order to produce the various characters marked upon them. The non-alphabetical arrangement of the keys secures an alternating motion of the hands, and facilitates rapidity of operation to a greater extent than would be possible by an alphabetical arrangement.

What are Blank and Dummy Keyboards?

BLANK. A keyboard where the key faces are blanks. It is often used in the early stages of touch typewriting to remove the temptation to look at the keys. Keyboards may be blanked as follows—

(1) Use opaque key-caps. These are made of celluloid, and fit on to the keys, thus converting them to blanks.

(2) Place a metal shield cover over the keys at a sufficient elevation to allow the fingers free play. This screens the keyboard from the eyes. Cloth shields or "aprons" are also used for this purpose.

One way to learn typewriting is to practise blindfolded (however laborious and troublesome at first).

DUMMY. A keyboard used for finger practice where a typewriter is not available. The student cannot obtain a correct touch from its use alone.

Describe the Scale, the Scale Pointer, and the Bell Trip.

SCALE. A steel bar marked out in notches or degrees. One degree represents one letter; ten degrees measure one inch. This enables the

operator to fix the machine at definite positions, to measure spaces, calculate headings, etc.

SCALE POINTER. An indicator which points to the notches on the scale.

BELL TRIP. A small piece of projecting metal on the carriage or margin stop, which comes into contact with the bell hammer and causes the latter to strike the bell when the end of a line is approaching.

Describe the Printing Point, Printing Line, and Paper Table.

PRINTING POINT. The place where all the types converge and strike the platen.

PRINTING LINE. The line of typing. On some machines this is even with the scale, but on others one or two line spaces above it.

PAPER TABLE. The support behind the platen on which the paper rests while in the machine. The name of the machine generally appears upon it.

What are the Spools?

The bobbins round which the ribbon winds. When one spool is empty, the ribbon reverses automatically in most machines.

The ribbon can also be wound from one spool to another, or its motion changed, apart from the automatic reversal, by means of a handle or knob.

Describe the Carriage Tension Spring, Drawband, and Finger Key Tension.

CARRIAGE TENSION SPRING. The mainspring of a typewriter. If the tension is too high, the carriage bounds too quickly when the keys are struck, and if too low, it has a sluggish movement.

DRAWBAND (OR TENSION CORD). The cord which connects the carriage with the carriage tension spring.

FINGER KEY TENSION. This refers to the force by which the keys rebound to the touch, or the degree of elasticity in the spring. It can be regulated in most machines.

What is Meant by Alignment?

Alignment refers to the arrangement of the characters in a straight line. When letters fall below or rise above the line, the alignment is said to be "out." The mechanism is usually at fault when this happens, though insufficient depression of the shift key will cause it.

How Can the Noise of a Typewriter be Deadened?

By taking away the wooden base-board and substituting a pad or mat made of cork, rubber, felt, or thick cloth. Silencers consisting of springs or india-rubber knobs fixed to the feet of the typewriter, serve the same purpose.

EXERCISE 11

An almost perfect rhythm maintained steadily for one hour has been a big factor in winning the World's Typewriting Championship for every operator who has held that title. Watching these champions one cannot help but notice the apparent ease with which they operate the machine at eleven or more strokes per second. They do not write jerkily. Nor do they try to speed up on the small words that everyone writes many times during a day--words like this, that, the or them, and many others. They strive to write them all with as perfect rhythm as possible.

Many operators complain about becoming tired after writing continuously for half an hour or longer. This is frequently due to writing under tension instead of with the muscles of the fingers, hands and forearms absolutely relaxed. When your hands are held tense, it is all you can do to move the fingers, whereas when they are absolutely relaxed, you can move each finger easily, quickly, and individually. And you will be writing every bit as fast because you will not have nearly so many corrections to make, and will not become tired so quickly.

Or it may be your position at the machine that causes this fatigue. You may not be sitting in a natural, easy position at your typewriter, your arms may be held out too far, causing them to grow heavy, and consequently forcing tension. Or you may be sitting too close to your machine and have not the freedom of movement necessary. A good many operators write with their chairs raised very high--too high, I believe. The Champion Typists all use tables that are about thirty inches high, so that their hands, wrists and forearms are all on practically the same slant as the keyboard, taken as a whole.

WILLIAM F. OSWALD.

EXERCISE 12

Type in double spacing, with 10 margin.

To live content with small means; to seek elegance rather than luxury, and refinement rather than fashion; to be worthy, not respectable; and wealthy, not rich; to study hard, think quietly, talk gently, act frankly; to listen to stars and birds, to babes and sages, with open heart; to bear all cheerfully, do all bravely, await occasions, hurry never--in a word, to let the spiritual, unbidden and unconscious, grow up through the common--this is to be my symphony.

W. E. CHANNING.

It is in myself that I desire increase, profit, and exaltation of body, mind, and soul. The surroundings, the clothes, the dwelling, the social status, the circumstances are to me utterly indifferent. Let the floor of the room be bare, let the furniture be a plank table, the bed a mere pallet. Let the house be plain and simple, but in the midst of air and light. These are enough--a cave would be enough; in a warmer climate the open air would suffice. Let me be furnished in myself with health, safety, strength, the perfection of physical existence; let my mind be furnished with highest thoughts of soul-life. Let me be in myself myself fully. The pageantry of power,

the still more foolish pageantry of wealth, the senseless precedence of place; words fail me to express my utter contempt for such pleasure or such ambitions.

JEFFERIES (*The Story of My Heart*).

EXERCISE 13

"The first man I ever saw using a typewriter," pointed out Mr. T. P. O'Connor, M.P., in *The Sunday Times*, "was Frank Hugh O'Donnell, a once famous Irish politician—now dead and forgotten, except by those like myself who were his schoolfellows and his Parliamentary colleagues. That was in the later seventies. The next man whom I saw using it was a well-known American man of letters—D. R. Lock—known better by his

pseudonym of "Petroleum Nasby"—one of the humorists during the Civil War who brightened many of the dark hours of Abraham Lincoln. Samuel Butler, the author of *Erewhon*, had begun the use of the typewriter in 1885, and Mark Twain had started even earlier—in the year 1874. I myself began to use it in the summer of 1885. I wrote an entire book with the typewriter in that year. I have never written but on a typewriter since—except during my absences from London and from a typewriter; and if I take a vacation extending over some weeks I always carry a typewriting machine with me. I understand it is a question in composing rooms which is the more illegible—my handwriting or my typewriting; but I cannot say how much easier the typewriter makes work to me."

CHAPTER IV

CARE OF MACHINE

"For weeks a typewriter will churrup away as heartily as you like, responding to your fingers like a magic flute with the sweetest music and never a false note. Then something happens"—*Glasgow Evening News*.

What Causes Typewriters to Become Dirty?

When in use, chiefly eraser dust; when not in use, being left uncovered. Probably nine-tenths of the typewriter repair troubles are due to dirt and lack of care.

What Materials are Required for Cleaning a Typewriter?

- (1) A long-handled, soft-bristle brush.
- (2) A piece of soft cloth.
- (3) A stiff-bristle brush.

How and Where Should a Typewriter be Cleaned?

DAILY. (1) Use the soft-bristle brush freely on all parts of the machine to remove dust, especially on the type-bar bearings and ribbon vibrator.

(2) Clean the type by tapping it lightly with the stiff-bristle type brush to loosen the dirt. Afterwards brush the type with a lengthwise movement, not from left to right. Use a little benzine on the brush occasionally. On the least appearance of dirty type during the day, use the brush again. If good ribbons are used, the type will seldom need cleaning.

(3) Wipe the carriage rod, or grooves of the carriage raceways with a soft cloth or wash-leather, and occasionally use a slightly oiled cloth, but leave clean rather than oily.

WEEKLY. The machine should be similarly cleaned, but in greater detail and thoroughness. Polish the plated parts with a soft cloth, and if you have been doing stencil work clean the platen and feed rolls with methylated spirit, or benzine.

A small bellows is useful for blowing the dust away from the inner parts of the machine unreachable by a brush.

How and Where Should a Machine be Oiled?

Broadly speaking, only those parts should be oiled where one piece of mechanism acts upon another, such as the rods or race-ways on which the carriage travels. Immovable parts require no oil. The oil should be put on from the end of a screw-driver, or with a small camel's hair brush, or piece of cloth. If squirted from the oil-can, dry it off immediately, as too much oil collects dirt and clogs the mechanism. Use an old pair of gloves to keep the hands clean. Most machines suffer from over-oiling rather than under-oiling. Use only the special typewriter oil. Remove all superfluous oil, except at the exact spot where friction is liable to occur. Carriage rods need damping frequently with oil, but once in two months is ordinarily sufficient for other parts to be oiled, and then only sparingly.

How May a Machine be Damaged?

By tampering unnecessarily with the mechanism, forcing a machine when it "sticks," keeping it in a damp place, or leaving it uncovered when not in use.

When a Machine Goes Wrong, What is the Best Thing to Do?

If you can find out what is the matter, try to set it right without straining or forcing any part of the mechanism. If unsuccessful, have it

repaired by a mechanic, and ascertain precisely what was wrong, in order if possible to be able to cope with a similar defect in future. A typist should know how to repair any common trouble, but more serious derangements require the aid of a skilled mechanic.

How Should a Machine (1) be Left When Not in Use, (2) be Moved About, and (3) be Packed for Travelling Purposes?

(1) With the carriage in the middle, and not to

the extreme right or left. Always cover it up if not immediately required.

(2) Lift it carefully. Dragging tends to tear or loosen the rubber feet of the machine, as well as mark the table.

(3) Carefully tie the carriage to the framework with tape or string, so that it cannot move, and place some paper in the type basket to prevent the type-bars moving. Screw the machine to the lid of the box in which it was delivered. If this is not available the typewriter company will supply one together with full instructions as to packing.

EXERCISE 14

"Typewriters are delicate organisms, and yet it is curious that the harshest treatment sometimes does them good. Once I had a typewriter very run down and jaded. It could only crawl; it was wheezy; the least effort fagged it. I had it sent on a voyage on a steamer, where it was submitted to all the rough usage of quay porters and sailormen, and when I got it back the change was very gratifying. It had regained all its old robust strength, its voice was bold and cheerful; it was fit for anything." - (Anon.)

Typists are quite as delicate things as typewriters, and just as liable to get run down. You know how irritating it is if your machine goes wrong when you are up to your ears in work: and it is similarly galling for an employer when he is obliged to work under severe pressure without his ailing typist.

Just as you can get the best work out of your machine by keeping it in good condition, so also can you get the best out of yourself by keeping physically fit. Just as machines suffer more from over-oiling than under-oiling, so the body also suffers more from over-eating than under-eating. Excess of oil collects dust and dirt, and often throws the mechanism out of order. Excess of food likewise makes one heavy and stupid, and often throws the bodily functions out of gear. The typist who seldom cleans his machine, probably seldom cleans his body. Moreover the typist who subjects his machine to violent treatment and heavy strain, is probably somewhat reckless about his own physical well-being.

One of the sanest systems of physical culture I know of is that of Lieut. Muller, which is fully expounded in "My System for Gentlemen" or "My System for Ladies." Read also the excellent little book by John Stuart Blackie on "Self-Culture".

EXERCISE 15

"In forming a new habit suffer no exception to occur till the new habit is rooted," says Professor James. This is a wise rule to follow, and one which I can recommend every reader to try. For example, if you have begun typewriting, just firmly make up your mind that come what may you will devote a definite amount of time each working day to your task. If you can keep this up for a few months, a sweet sense of satisfaction will come over you, and the victory gained will be a prelude to many more. Regularity of habit is something to be sought for and earnestly cultivated. Do not fear that it will turn you into a machine. The sun does not become a machine, or lose one particle of its glory, by reason of its regularity. The mechanical precision of the planets in their

orbits, and of the ebb and flow of the ocean tides, does not detract from their grandeur, nor diminish their beauty. By giving, say, half an hour a day to typewriting study, and persisting in it for five days a week and 260 times a year, you are only bringing your habits into line with the laws of nature. Such habits will help you to move through life with sweeter serenity and greater usefulness, and to reap the best fruits of your toil. You would never think of missing your breakfast, or of going unwashed to business. These duties are performed automatically and without exception, and life is made easier and happier thereby. Then why not cultivate the same constancy in study? By suffering no exception to occur till a habit becomes automatic, you are sowing seeds of victory and power.

CHAPTER V

TYPEWRITERS

"I have only one typewriter—a ribboned female. No one could have a more ladylike friend."—
ANNIE S. SWAN

Give an Outline of the Early History of the Typewriter.

In 1714 a British patent was granted to Henry Mill, but the machine was never brought out.

In 1829 a patent was obtained by William A. Burt in America for a "Typographer," but the records of it were destroyed by fire.

In 1833 a "typographic machine or pen" was patented by N. Progin, of Marseilles.

In 1844 a Mr. Littledale showed a typewriting apparatus for the use of the blind to the York meeting of the British Association.

In 1843 and 1845 American patents were granted to Charles Thurber for a typewriter of the horizontal wheel pattern.

In 1851 the Great Exhibition contained a machine patented by Pierre Foucault, of Paris, in 1849; and also the "Typograph" of William Hughes.

From 1847 to 1856 Alfred E. Beach in America, and from 1855 to 1860 Sir Charles Wheatstone in England, constructed several typewriters.

In 1857 Dr. S. W. Francis, of New York, made a machine with a pianoforte keyboard.

In 1866 J. Pratt, an American living in London, patented a machine.

In 1868 an American patent was taken out by C. L. Sholes and C. Glidden.

In 1875 Sholes and Glidden, after effecting numerous improvements, finally placed the manufacture of their machines in the hands of Messrs. E. Remington & Sons, of Ilion, New York. These machines were the first to possess a commercial value.

In Buying a Typewriter What is the Best Thing to Do?

(1) Get the opinion of an expert operator who has had a long experience of different machines.

(2) Failing this, procure one or two machines of the reputed best makes on a week's trial. Most makers offer to do this without charge, and place the hirer under no obligation to buy. The merits of the respective machines can then be compared.

What is the Price of a Good Typewriter and How Long Should it Last?

The cost of a good office machine by the best makers is from £20 to £30. This should stand from five to ten years' usage, but as improvements are constantly being patented, it is often better to exchange for a new model after about five years. Portable Typewriters cost from £10 to £15.

What Qualities Should a Good Typewriter Possess?

It should—

(1) Be a visible writer, so that the work is always in sight.

(2) Have a soft, velvety touch and light, responsive action, so as to be manipulated with ease and pleasure, and without fatigue.

(3) Be strong, sound, and durable.

(4) Be equipped with the most up-to-date, labour-saving devices.

What is a Re-built Typewriter?

A machine which has had its worn working parts replaced by new ones. It costs a little more than an ordinary second-hand machine, but usually lasts longer, and does better work.

In What Sizes are Typewriters Made?

(1) Foolscap size, providing for from 70 to 80 characters on the line.

(2) Draft size (95 characters).

- (3) Brief size (120 characters or more).
 (4) Policy size (160 characters or more).
 The foolscap size is the most usual.

Distinguish Between Blind (or Non-visible) and Visible Typewriters.

BLIND. Those in which the typescript is not visible when typing.

VISIBLE. Those in which the typescript is visible when typing. By typescript is meant typewritten matter of any kind.

What Depreciation Should Annually be Written Off a Typewriter for Wear and Tear, and Obsolescence?

The *Accountant* says: "With normal wear and tear, assuming that really good-class work is

required at all times, the maximum life of a typewriter may be put at five years, the average working life probably not exceeding four and a half years. It is, we think, quite certain that no allowance that any income-tax official would consent to would be at all adequate to provide for depreciation at so rapid a rate. Such allowances are always made by way of a percentage off the written down value, which in this case would have to be about 30 per cent. per annum to produce the desired result." X: (P (b))

What is the Advantage of Having Only One Kind of Typewriter in an Office?

Economy is effected in many ways. Ribbons of the same kind and colour can be used, and there is a considerable saving in the matter of repairs and supplies.

EXERCISE 16

I asked Mr. Selfridge to give me one or two of his business maxims. "Act always as though you had a keen competitor directly behind you," he said. "That's a maxim that should apply to every business person whether in this establishment or elsewhere."

"But tell me your own favourite maxim, Mr. Selfridge," I said. "Well, I like this," he said, pointing to the framed words of R. L. Stevenson which stood on his office table - "To travel hopefully is better than to arrive, and the true success is to labour."

"I can endorse, too," he continued, "the little sentence of which Sir Thomas Lipton is so fond - 'No fun like work.' Business can be made the biggest game in the world," he said in explanation, "if one really wants to do it, but of course it requires sense as well as desire. I think a young man in this world can do anything he wants to," he observed. "All that he has to do is to pitch in, make the minutes count, and learn."

EXERCISE 17

Type the following exercise several times, in double spacing, with a 10 margin.

Here are some facts and figures which come in handy for every typist to know.

The average number of words on a writing line of standard length is twelve. This is figured on the basis of the 70 scale, pica spacing, 10 to the inch.

The average number of lines on a full letter page of writing is twenty-six.

This computation gives 312 words to the page. Deductions for short lines will reduce this to 300 words or less.

Taking sixty words a minute as the average speed for straight copying, it is customary to figure five minutes per page in copying work.

Remington Notes.

CHAPTER VI

ACCESSORIES

"With all appliances and means to boot."—SHAKESPEARE (*2 Henry IV*)

"Essential requisites in his labours."—SIR JOSHUA REYNOLDS (*Discourses*).

Which are the Most Important Typewriter Accessories?

Typist's chair and table.
Paper of different kinds.
Eraser and eraser shield.
Copyholder.
Ribbons or pads.
Carbons, or Copying Press and Letter Books.
Duplicator, or Multigraph, and accessories.
Paper fasteners and piercer.
Cleaning materials.
Oil-can and oil.
Screw-driver, spanner, and pliers.
Pad or mat, instead of baseboard.

The wide-awake typist will keep a "Quotations and Supplies" book in which to record the prices and particulars of all accessories. In this book she will also note how long the various supplies last, how far they give satisfaction, and when the stock is running low. Examine advertisements and catalogues with a view to becoming acquainted with the best accessories. If you watch your employer's interests in this matter, you may be sure he will watch yours.

Which is the Best Kind of Chair, Table, and Foot-stool?

CHAIR. One with a suitable back (without arms), known as the "typist's chair." The seat can be adjusted to any height desired.

TABLE. The drop cabinet, which admits of the machine being lowered into it when not required. It can then be used as a writing desk or table. (See p. 28.) But whatever the kind of table, the top of it should be 26 to 30 inches from the floor. The table or cabinet should have spacious drawers for stationery, etc.

FOOT-STOOL. The best kind is one made of a sloping piece of wood covered with a thick mat or carpet.

Suggest a Good Arrangement for the Contents of a Typewriting Desk.

(1) Top of the desk: Typewriter, copyholder, fountain pen or pencil, and letter basket. Keep

it free of all papers, and allow no accumulations of work.

(2) Top drawers: For letterheads, billheads, carbons, blank sheets, or followers, scrap paper, etc.

(3) Second drawers: Envelopes, pins, paper clips, labels, wrappers, etc.

(4) Third drawers: Penholders, paste, ink, rubber stamps, pencils, note-books, cleaning materials, screw-driver, etc.

One drawer might be used for books of reference, where a book-case or office shelf is not used for the purpose.

The best desk will have different partitions in all the drawers. The things most often required should be in the top drawers, and the things least used in the lower ones.

Two letter baskets are better than one—one for work to be done, and the other for work completed.

Distinguish Between Record and Copying Ribbons.

A record ribbon is one in which the colour, or ink, is not transferable, *i.e.* does not give a press copy.

A copying ribbon is one in which the colour, or ink, is transferable, *i.e.* gives a press copy.

Record ribbons are best for ordinary work, as they produce cleaner impressions, and do not clog the type so much. Do not type envelopes with a copying ribbon, because if delivered on a wet day the ink will run. When a new copying ribbon is used make erasures with an ordinary rubber before using a typewriting eraser. To ascertain whether the ribbon is record or copying, wet the finger and rub it lightly on the typescript. A copying ribbon will smudge, particularly if it is a Rapid Roller copying ribbon.

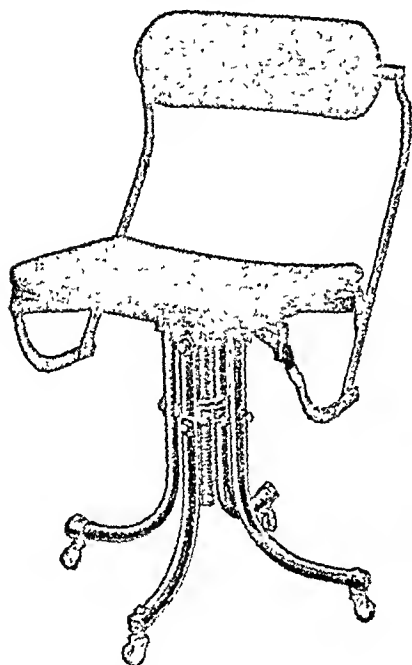
Mention Other Kinds of Ribbons Besides Copying and Record.

(1) Hektograph ribbons, used in the duplicating process called hektographing. These may also be used when several press copies are to be taken.

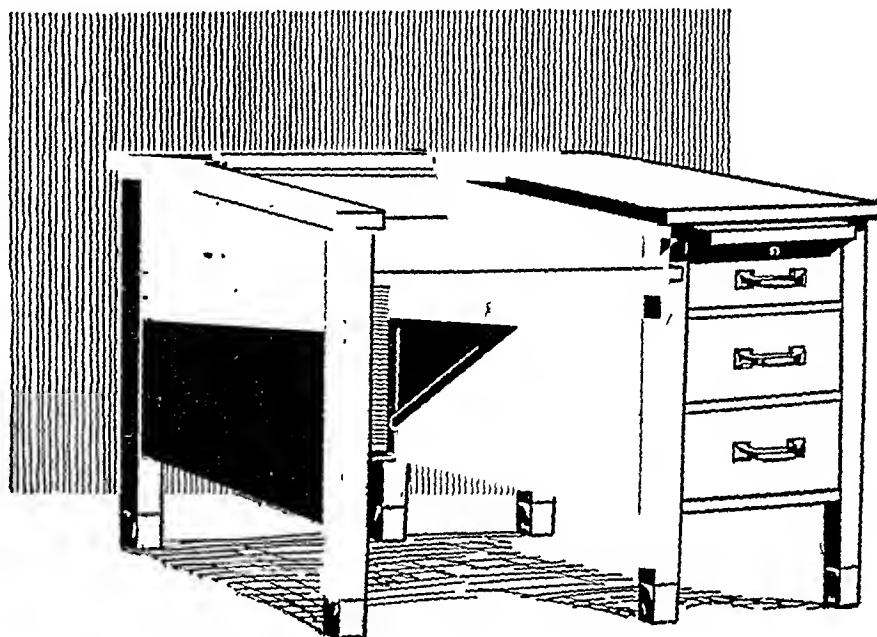
(2) Lithograph ribbons, used for typing on transfer paper, to make lithographed copies.

Which Colours of Pads or Ribbons are Mostly Used?

The most popular are black and purple, but blue, red green and black indelible ribbons are also used. The colour of the ribbon should be in harmony with the letter heading. Black record and indelible ribbons give by far the most durable impressions, the next being blue and purple. Red and green ribbons are the most fugitive. The work from copying ribbons will fade more quickly than from record ribbons, because the dye used is largely aniline, except in the case of black ribbons.



"TAN-SAD" TYPIST'S CHAIR



"ART METAL" TYPEWRITER DESK

What are Bi-chrome Ribbons?

Ribbons divided lengthwise into two colours. The keys can be made to strike the desired colour by the depression of a key, or the moving of a handle. Record and copying ribbons are sometimes combined in this manner. Two-colour ribbons, are much more expensive than single-colour ribbons, because in the case of a red and black ribbon the red portion is only used occasionally, which means that nearly one-half the ribbon bill is wasted.

In order to use two colours when only a one-colour ribbon is on the machine, insert a small piece of red carbon paper between the ribbon and the paper. A single sheet cut into suitable strips will last a long time, and its cost is negligible. An alternative method is to put two kinds of ribbon on one machine, one pinned (or sewn) to the end of the other. As the spools will not accommodate the two full-sized ribbons, use two halves.

How Can a Ribbon be Tested Without Trying it on the Machine?

(1) By scraping a little of the surface with a knife. If much ink comes off, the ribbon will

quickly fill the type, and it is therefore of inferior quality.

(2) By stretching it across the printing point, and holding it there whilst the keys are struck several times on the same spot. The longer the ribbon holds out under this treatment the better is its quality. The best ribbons will bear 150 blows or more before a hole appears.

(3) By means of a special testing machine which subjects the ribbon to repeated blows from typewriter types.

How Can Economy be Practised in the Use of Ribbons and Pads?

(1) By keeping them wrapped in air-tight material, such as tinfoil, or a tin box. A pad of cotton wool soaked in glycerine and placed in the same box will help still more to preserve them.

(2) By using alternately both halves of the ribbon.

(3) By the use of a backing sheet, or extra sheet of paper, to give a stronger impression to the characters, especially where thin paper is used.

(4) By adjusting the tension of the machine to the touch of the operator.

(5) By the use of a one-colour ribbon where the colours in a bi-chrome ribbon would not be equally worn, and if red is required hold a red carbon at the printing point with one hand whilst striking the keys with the other.

(6) By running a ribbon which is fairly well worn between two cloths damped with benzine. This will redistribute the ink more evenly, and make the ribbon last a little longer.

(7) By purchasing them in small quantities, and not storing in a hot place.

What is the Difference in Movement Between Wide and Narrow Ribbons?

Wide ribbons move automatically from side to side as well as from end to end, whereas narrow ribbons, as a rule, move only from end to end. Narrow ribbons are generally used on visible machines, and wide ones on blind machines. The most usual ribbon sizes are: narrow $\frac{1}{2}$ inch, wide $1\frac{1}{2}$ inches.

How is a Ribbon Changed?

This process differs according to the typewriter, but the general principles are the same. Wind the old ribbon on to one spool, carefully noting, before taking off, how it is threaded. Substitute the new ribbon and spool for the old ribbon and spool. Then bring the end of the new ribbon across the type basket and attach to the empty spool. The operation is completed by threading the ribbon through the ribbon vibrator.

Name the Different Sizes of Typewriting Paper.

Note (or octavo)	. . .	8 in. by 5 in.
Quarto	. . .	8 $\frac{1}{2}$ in. by 11 in., or 8 in. by 10 $\frac{1}{2}$ in.
Foolscap	. . .	8 in. by 13 in.
Draft	. . .	10 $\frac{1}{2}$ in. by 16 in.
Brief	. . .	13 in. by 16 in.
Demy	. . .	16 in. by 21 in.
Folio	. . .	17 in. by 22 in.

Sheets are usually sold by the ream. Twenty-four sheets make one quire, and twenty quires a ream.

How May the Quality of Typewriting Paper be Tested?

By using a typewriting eraser on it, if the paper is not too thin. If no marks remain, and the light does not afterwards show through it, the paper is good. It should be neither too highly glazed, nor too dull and hard.

Which are the Usual Kinds of Paper Fasteners?

(1) Those which pierce a hole through the papers to be secured. Make the hole with a "piercer" or awl before inserting the fastener.

(2) Those which slip over the edges of the papers and fasten them together without piercing.

There are many varieties of both kinds.

What is Meant by Stapling and Eyeletting?

A Staple is a device for punching holes in papers, and simultaneously fastening them together with a piece of metal.

Eyeletting is the process of punching two holes through a set of papers and inserting metal eyes. A piece of green tape is then threaded through the

eyes. The advantage of eyeletting is that when the papers are to be permanently bound, they are more thoroughly and neatly secured by this process than by the ordinary paper-fastener. The disadvantage lies in the fact that once the sheets are bound together they cannot be detached easily.

Describe a Cardholder and Copyholder.

A Cardholder is usually a piece of mechanism for holding post cards firmly against the platen while they are being typed upon. Sometimes it is a separate device, but more usually it forms part of the machine. In the case of machines not fitted with a cardholder, satisfactory work can be obtained by ensuring that the paper-holders are brought into use on the edges of the card, thus securing a firm surface on which to type. Most modern machines are so constructed that it is possible to type on the extreme edges of the card, if desired.

A Copyholder is a stand for holding the copy from which the operator is typing. Some copyholders stand on a table near the typewriter, others are fixed to the frame of the typewriter itself. The object is to raise the copy so as to prevent eye-strain and back-bending. The best copyholders are those which stand behind the machine, and bring the copy directly in front of the operator's eyes, such as the "Balaban." Care should be taken to see that the copyholder is placed in a position which provides a correct "focus" for reading the printed copy or shorthand note. The copy should always be at a correct distance from the eyes so that the typist can read without any strain. A copyholder which is readily adjustable from this point of view is to be recommended. If the notebook or copy is placed flat on the desk the typist must either frequently move from the central position at the machine, or sit in an unnatural attitude. Therefore, in the absence of a copyholder, the notebook should be placed at the side of the machine in a sloping position.

State the Uses of the Base-board, Tin Cover, and Dust-proof Cover.

The base-board and tin cover are used for travelling purposes. When the machine is in the office, a heavy felt mat or cork pad should be used instead of the base-board, and the dust-proof cover instead of the tin cover. The felt or cork pad deadens the noise more than the base-board, while the dust-proof cover is more portable for office use.

EXERCISE 19

Type in double spacing with 10 margin.

Professor James says: "Never suffer a single emotion to evaporate without exacting from it some practical service."

EXERCISE 18

A very familiar figure to the shorthand teacher is the student who enters the speed class with the glow of a noble enthusiasm upon his features. "What is your speed?" the teacher asks. Student: "Oh, about 120; I am a little out of practice, but I shall soon be able to get it back again." A five-minutes' test is given at 80 words a minute, and the transcript handed in about half-an-hour later. Result: 20 per cent. errors, bringing down the net speed to 64 words a minute.

"One of the strangest ways of helping a woman operative to increase the output of her work is that of timing her movements by means of a stop-watch; and this is now being done in office, factory and workshop," says Pearson's Weekly. Stop-watch studies of girl clerks and typists have been made with "remarkable results." "In the case of the typists it was discovered that much of the time lost had been due to bad arrangement of the typewriters and to poor equipment. Many of the typists' tables were several inches too high, and the chairs were unsuitable; while lights were insufficient or badly placed. After the necessary alterations had been made, the girls gained in health (and temper!), and the firm in pocket, because sixty clerks were soon able to do the work that had occupied a hundred before!"

Many years ago, Sir John Lubbock suggested a list of what he considered to be the best hundred books in the world. Other distinguished men were invited to alter or extend the list, and amongst them were Ruskin, Carlyle, Lowell, William Morris, Max Muller, and John Stuart Blackie. The shortest contribution to the symposium, and perhaps the wisest, was the one by Sir Henry Irying, which read: "Before a hundred books, commend me first to the study of two: the Bible and Shakespeare."

Now, if in the multitude of shorthand books and magazines, you are bewildered which to read, may I say that the shorthand Bible and Shakespeare is the "Instructor" (or the "Rapid Course"); and, when you have established yourself on the firm foundation of a mastery-knowledge of this book, it would surprise me if you could not write from 60 to 80 words a minute almost at once. Methuselah would have had time to buy and read all the shorthand matter in existence, but if you have a living to earn, you have neither the time nor the means to do it. Once the "Instructor" is safely incarcerated in the cells of your brain, then consider yourself free to attack whole libraries of books and periodicals, if you wish to do so.

Now what he says of "emotions" might with equal truth be said of "motions" as they relate to typewriting. Some time ago I gave a course of lessons to a student who had been practising on a machine for more than a year alone. Although by no means a dull girl, she had not even learnt the use of the line-space lever, and when typing in double-line spacing, twirled the thumb wheels round two notches at the end of every line. Just think of the enormous amount of time wasted in such a process! This, no doubt, is an extreme instance, but there are many typists who make scores of needless motions in the course of a single day's work.

The practice of typing by touch instead of sight saves perhaps more wasted motions than any other single operation in typewriting. It leaves the eyes quite free for the copy, and enables the operator to keep the machine going all the time. Where the typist is obliged to glance frequently from copy to keys, half-an-hour or an hour a day will

probably be wasted, to say nothing of the injury done to the eyes. Has it not occurred to you that the more money you can earn for your employer, the more money he will be disposed to pay you? If you can save half-an-hour a day by a little increased skill in the manipulation of the keyboard, a distinct gain will accrue both to him and you. It always pays in hard cash to learn typewriting properly—to attend classes, to read the best text-books, and to sit at the feet of those who know.

There are many other ways of saving wasted motions, such as by the use of the tabulator for typing addresses, dates and paragraphs; by the proper disposition of carbons, paper, and envelopes, etc., etc. By eliminating all unnecessary movements, you will get more pleasure out of your work and be less fatigued at the end of the day; you will economise time and energy, dispatch your work with greater expedition, and secure increased pay and more rapid promotion.

CHAPTER VII

ERRORS AND CORRECTIONS

"I should say that nine-tenths of the typewriter machines are vixens, and all of them have moments of malevolence."—SIR J. M. BARRIE

"Mistake, error, is the discipline through which we advance."—CHANNING.

Which Typists Make the Fewest Mistakes?

Those who have had the most careful training, and have most thoroughly mastered the Touch System.

Distinguish Between Mechanical and Clerical Errors.

(1) Mechanical errors are the result of faulty manipulation, and may be seen when letters are struck in the wrong order, as "rerors" for "errors."

(2) Clerical errors are seen in mis-spellings, wrong punctuation, faulty diction, etc.

How are Such Errors Discovered?

By reading over and checking the typescript with the original very carefully. Indicate every error by a light correction in pencil over the error, and a tick in the margin.

The copy can be checked alone by placing it beside the original and running the forefingers of both hands down the pages of the respective documents. The most satisfactory check, however, is obtained when one person reads over the typescript with another.

When reading typewriting which is a close copy of another typewritten document, lay the two papers together and hold both to the light. It will then be seen whether words or lines are omitted,

though to discover smaller errors the whole page must be read over.

Check or prove all additions of figures and read over everything typed. Let nothing go out of your hands until absolutely correct in every detail.

How are Errors Usually Corrected?

By using a typewriting eraser, and after deleting the errors, typing in the corrections. If a copying or new ribbon is used, erase with an ordinary rubber first and afterwards with the typewriting one.

Do not use glazed paper because it makes the erasures too apparent.

A typewriting eraser is usually a piece of hard india-rubber specially prepared for the erasure of typewriting errors. The usual varieties are the oblong and circular shapes. The circular eraser gives better results, as its fine edge enables errors covering small surfaces to be neatly erased. It can also be tied to the machine by means of the hole in the middle. Eraser trays which hold an eraser and pencil can be fitted to the edge of the machine. A piece of sand or emery paper is useful for cleaning up an eraser after being used on carbon copies.

Why Should Beginners Not Use an Eraser?

(1) Because less care is generally taken with the work when it is known that an eraser is available.

(2) The appearance of the work suffers by frequent erasures.

(3) Eraser dust clogs the type-bar bearings and other parts of the machine.

What is an Eraser Shield?

A piece of celluloid with holes of various sizes cut out of it. These holes enable the shield to be placed over errors of various kinds, such as a punctuation mark, a letter, or a word, and thus allow of their complete erasure without injury to the surrounding characters. A piece of ordinary stout paper can be used as a shield, either by making little holes in it, or holding the edge of it over the characters on one side of the error whilst the erasure is being made.

How Should an Erasure be Made?

(1) Against the platen with the carriage moved to the left or right, so that the dust does not fall into the mechanism and cause it to become clogged.

(2) Rub gently up and down, and not from side to side. Do not disturb the neighbouring letters, and always blow away the dust.

(3) In making erasures on thin paper do not apply too much pressure, otherwise a hole will appear.

(4) Never obliterate errors by means of "x's." This spoils the appearance of the typescript.

(5) If an error occurs on the last line of a page, either erase with the paper out of the machine, and re-insert for the correction, or turn the paper backwards and erase against the platen.

(6) To correct an error on manuscript bound at the top, feed into the machine a sheet of ordinary paper, and turn the platen until two or three inches are visible above the line of writing. Then insert the bottom of the page upon which the correction has to be made between the ordinary paper and the platen. By turning the platen backwards to the desired line, the ordinary paper disappears and the page upon which the correction has to be made can easily be typed upon. This method can be used for typing dates, names, etc., on the front of a shorthand note-book with a flexible back.

What is a Squeeze or Substitution?

This is the name usually given to the operation of substituting a word containing one more letter than the word erased. If, for example, the word "this" has been typed instead of "those" a squeeze will be necessary, because "those" contains one more letter than "this."

A substitution of this kind is effected as follows: The wrong word is erased, and the paper moved half a space to the right or left by depressing the paper release. The right word is then inserted, and if neatly done, the correction will scarcely be noticeable. The new word will then have only half a space on each side, instead of a whole space.

The Back Spacer can be used in this operation as follows: If it is desired to substitute "have" for "had" in the phrase, "We had heard" erase "had" and bring the printing point opposite "h" in "heard." Then depress Back Spacer and hold down with left hand whilst striking letter "e" of "have" with right. Raise Back Spacer and repeat the operation with the other letters in "have" backwards. If it is desired to substitute "had" for "have" in the same phrase, proceed likewise, but begin operations one space to the left of the word "heard." This is possible with Back Spacers on most machines, but not all.

An extra letter can also often be squeezed in by holding the carriage half-way between the letters whilst the key is struck.

Where words have been run together without a space, the correction can be made in this way: erase the last letter of the first word before holding back the carriage.

If the Paper has been Removed from the Machine, How Can it be Re-inserted and Adjusted for the Purpose of Making Corrections?

Twirl it into the machine and bring the lines into position by means of the Interliner and Release Key. To get the letters in the right position, depress the Release and bring a straight letter, such as "l," directly opposite one of the notches on the scale. Strike the first correcting letter lightly, and if not quite in the right place, erase and improve the position. By throwing the ribbon to stencil position, only a very light impression will appear when the key is struck. When the right position has been secured give the key a hard blow, and type in the rest of the correction. Take care to see that the new margin agrees with the old one.

What is a Strike-over?

One letter struck over another—generally a correcting letter over an error. Strike-overs are permissible, when two characters have elements in common, as in the following cases—

h over n

a „ e

E „ F or L

p „ r

p, e, o, and s over c

p, b, and q over o

8 over 2

In most other cases, however, the error should be erased before typing in the correction. In the main, "strike-overs" are evidences of hasty or slipshod work.

Mention Some Indications and Accompaniments of Bad Typewriting.

Uneven margins, dirty type, mis-spellings, irregular spacing, strike-overs, smudgy erasures, faulty manipulation, heavy touch, punctured platen, damaged machine, bent back and bowed head.

EXERCISE 20

If while you are a student you can give your teacher very little to do in correcting your mistakes, you will give your employer less to do in the way of supervision when you go into business. The result will be better pay and more rapid promotion. A principal does not want his time whittled away in correcting the errors of his typist. He has something better to do. Don't get into the habit of leaning upon other people. It is a lazy habit, and can be easily shaken off with a little effort and self-respect. Learn to stand alone and act on your own initiative. Regard it as humiliating to have to be corrected in everything you do. Be ashamed of being repeatedly told how to do the same old things. A teacher's business is not to do something which you can do for yourself. His time should be used in answering your questions, giving you fresh information, and getting you out of difficulties, not wasted in correcting errors which you might have prevented or corrected yourself. If you want good pay and prospects in the future, learn to do without supervision now.

The average time wasted on an error is estimated at thirty seconds. Thus 120 errors a day would lose an hour's time. Strive eagerly after accuracy. The speediest operators are the errorless operators.

EXERCISE 21

Type in double spacing with a 10 margin

If an increase in your salary will enable you to make someone else happier, it is worth while working for it. If it will admit you to the means of fuller physical, mental or moral development, it is

also worth while; but not otherwise. A better salary in itself is a thing outside you. If you cannot translate it into terms of betterment inside, then how can you be improved by an improved salary? A better salary merely gives some girls more opportunities for spending money on trifles

and trumpery. Perhaps, however, this gust of spending is the only way for them to learn the uselessness of frivolous expenditure. Some people can only learn the use of money by first abusing it, just as some dull minds can only learn the value of peace by going to war.

Here are a dozen ways in which the gentlemanly Addison recommends us to fill up the gaps and chasms of life not taken up with pleasure or business—

- (1) Quieting the angry.
- (2) Softening the envious.

- (3) Doing justice to the character of a deserving man.
- (4) Rectifying the prejudiced.
- (5) Advising the ignorant.
- (6) Comforting the afflicted.
- (7) Relieving the needy.
- (8) Mitigating the fierceness of a party.
- (9) Cultivating a taste for music, painting, etc
- (10) Reading useful and entertaining authors.
- (11) Conversing with a well-chosen friend.
- (12) Holding intercourse with the great Author of our being.

CHAPTER VIII

PUNCTUATION (1)

"On the punctuation of this verse (Rom. ix. 5) a great controversy has arisen."—FARRAR (*St. Paul*).

What is Punctuation?

The art of marking the divisions of a sentence by inserting stops.

Mention a Few Historical Facts Regarding Punctuation.

Punctuation is comparatively modern. In ancient writing, words were run together without a break, and there were neither capitals nor stops. The main features of the modern system of punctuation were introduced by a Venetian printer named Aldus Manutius, late in the fifteenth century.

What is Meant by "Long Pointing" and "Short Pointing"?

Long pointing is the open or easy punctuation, which avoids all points not clearly required by the construction. Short pointing is the close, heavy style, characterised by the use of many stops. Long pointing is preferable.

How Can the Typist Learn to Punctuate Correctly?

Chiefly by observation, common sense, and experience. Theoretical rules are valuable, but the practice of writers and printers is by no means uniform. The aim should be to punctuate so as to bring out the best meaning of a passage. Generally the better the English, the fewer the stops required. In transcribing, read well ahead of the actual word which is being typed, in order to get the true sense of a sentence.

When is the Comma Used?

(1) To separate nouns, adjectives, verbs, phrases, etc., where there is a slight pause in the sentence. Examples—

"Papa, potatoes, poultry, prunes and prism, are all very good words for the lips, especially prunes and prism."—*Dickens*.

"She with all the charm of woman,
She with all the breadth of man."

—*Tennyson*.

(2) To mark off the name of the person addressed, as—

"Frank, what are you doing?"

"Help me, Cassius, or I sink!"

"Will you allow me, Mr. Chairman, to explain."

(3) After the salutation at the beginning of a letter or speech, as: "Dear Sir," and "Ladies and Gentlemen," and introductory expressions as "In fact," "The truth is," "After all," "To be candid," etc. Also to introduce conversation in stories, as "She said,"

(4) To mark every third figure in numerals, as: "1,061,432."

(5) It is a common practice to place a comma after the number of a house in a street, as: 62, Guildhall Street; but the best authorities leave it out.

(6) To indicate the omission of a word, as—

"Histories make men wise; poets, witty; mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend."
—*Bacon*.

(7) To mark off parenthetical expressions, as: However, therefore, nevertheless, as a matter of fact.

The comma is generally omitted in the following cases, but when a long number is used it is better to punctuate it.

(a) In years; as, 1930.

(b) Numbers of orders and cheques; as Order No. 9682.

(c) Numbers of policies; as Policy No. 1609871.

(d) Telephone numbers; as, Central 4587.

(e) Numbering pages; as 2306.

SPACING. One space should always follow the comma, except when used in numerals.

When is the Semicolon Used ?

(1) To separate clauses of equal importance in a sentence. Such clauses are often themselves divided by commas. Examples—

"All work, even cotton spinning, is noble; work is alone noble."—*Carlyle*.

"I find many very ready to say what I ought to have done when a battle is over; but I wish some of these persons would come and tell me what to do before the battle."—*Wellington*.

"Good to forgive; best to forget."—*Browning*.

(2) To mark off a series of contrasts; as—

"Sir Robert Walpole, Prime Minister of Great Britain, is a man of ability, not a genius; good natured, not virtuous; constant, not magnanimous; moderate, not equitable."—*Hume*.

(3) Reasons should be preceded by semicolons—

"It was not my fault; I did my very best."

(4) Before words like "as" or "hence" when followed by an illustration. Examples—

"To puncture means to pierce with a sharp-pointed instrument; as, to puncture a tyre."

"Punishment means a penalty for a crime, offence or transgression; hence, any pain or detriment suffered in consequence of wrongdoing."

SPACING. One space should follow the semicolon.

When is the Colon Used ?

(1) To mark a long or abrupt pause before a further statement in the same sentence; as—

"Books are the best things, well used: abused, among the worst."—*Emerson*.

"How much lies in laughter: the cipher key, wherewith we decipher the whole man."—*Carlyle*.

"We are never deceived: we deceive ourselves."—*Goethe*.

(2) It precedes the enumeration of particulars or introduces a quotation, example, etc. The additional use of the dash is superfluous, except when the word following begins a new paragraph. Examples—

"There are three wicks, you know, to the lamp of a man's life: brain, blood, and breath."—*O. W. Holmes*.

Kindly forward the following goods:—

3 reams foolscap paper, No. 56

3 " quarto " " 58

(3) It follows such words as "for example: these words: as follows: namely: thus: to proceed: to sum up:". But the colon should be omitted after abbreviations such as "e.g." and "i.e."

SPACING. One space should follow the colon.

When is the Period or Full Stop Used ?

(1) At the end of a sentence which is neither exclamatory nor interrogatory.

(2) After abbreviations; as, Esq. (for Esquire) Co. (for Company). Ordinal numbers such as 1st, 2nd, 3rd, 4th, and the words "per" and "re" need no period. No space should follow stops used in the middle of abbreviations; as M.A. (Master of Arts), O.M. (Order of Merit). A comma is used to separate an abbreviation like Esq. from the rest of the address, e.g., "F. H. Manning, Esq., Folkestone," but do not overdo this. For example, in L. G. Rees & Co. Ltd., a full stop after "Co." is sufficient. In a case like "Lieut.-Col." no space should follow a full stop when another punctuation mark follows it.

(3) After the initials of a name; as, "W. E. Gladstone," when one space should follow.

(4) After unbracketed figures or letters enumerating paragraphs; as—

- | | |
|---------|---------|
| 1. | a. |
| 2. | b. |
| 3. etc. | c. etc. |

(5) For leader dots in tabular work; as—

Great Britain and Ireland	.....	41,605,323
France	.....	38,641,333
Germany	.....	56,356,246

(6) For decimals and the division of hours and minutes, in which cases no space should follow; as—

"My train leaves Folkestone at 8.30 and arrives at Charing Cross at 10.8."

"The expenses have increased from 16.8 per cent. to 18.3 per cent."

(7) For marks of omission, in which case three stops are generally sufficient; as—

"Character is higher than intellect. . . . A great soul will be strong to live, as well as to think."—*Emerson*.

"What a glorious thing human life is . . . and how glorious man's destiny!"—*Longfellow*.

"My early and invincible love of reading . . . I would not exchange for the treasures of India."—*Gibbon*.

(8) To separate pounds, shillings, and pence, or dollars and cents; as: £102. 4. 2. and \$2.25.

(9) The full stop may be omitted from headlines and title pages if the meaning does not suffer by the omission.

SPACING. Two spaces should follow the stop at the end of a sentence.

When is the Hyphen Used ?

(1) To join compound words and expressions. Examples: "Good-humour, out-of-the-way place."

"A good book is the precious life-blood of a master-spirit."—*Milton*.

"Who goeth a-borrowing, goeth a-sorrowing."
—*Tusser*.

"A black-thumbed, leathern-apron'd, swart-faced knave."—*Scott* ("Kenilworth").

(2) To divide two adjacent vowels; 'as, "co-ordinate, pre-established, re-echo."

(3) To join words and syllables open to misconception without it; as "re-mark" (to mark again) and "re-cover" (to cover again), to distinguish them from "remark" and "recover."

(4) To indicate the word "to," as 1900-12. Type 1901-4, not 1901-04.

(5) Between numbers and fractions as, "thirty-one, twenty-ninth, three-and-twenty, five-eighths."

(6) To mark the division of words at line-ends.

(7) For the ellipsis mark, to denote the omission of some letters; as "Lord K-----r," for "Lord Kitchener."

(8) It is used when a prefix is added to a proper name; as, "pre-Raphaelite, anti-Darwinian."

(9) Hyphens should not occur at the ends of three consecutive lines, nor at the ends of pages.

SPACING. No space should precede or follow the hyphen.

When is the Dash Used?

(1) To mark abruptness or irregularity in the sentence. Examples—

"And all this long story was about—what do you think?"

"A sudden thought strikes me—let us swear eternal friendship."—*J. H. Frere*.

(2) It represents faltering, hesitating speech, and stammering; as, "I—beg your pardon—er—but—is it true?" and "Y—es" or "N—o."

(3) To indicate further explanation, amplification, or repetition; as—

"He was worse than provincial—he was parochial."—*Henry James, jun.*, on Thoreau.

"You lie—under a mistake."—*Swift*.

"Prose—words in their best order; poetry—the best words in their best order."—*Coleridge*.

"Cannot you in England—cannot you, at this time of day—cannot you, a House of Commons, trust to the principle which has raised so mighty a revenue?"

(4) As a parenthesis, or parenthesis within a parenthesis, e.g.—

"Such weak walls of circumstance—power and pomp—divide souls each from the other."—*Browning*.

(5) To indicate emphasis or climax at the end of a sentence; as in Heine's phrase, "Göttingen is noted for its professors and its—sausages."

"Blessings star forth forever; but a curse is like a cloud—it passes."—*Bailey*.

"Men will wrangle for religion, write for it, fight for it, die for it, anything but—live for it."

—*Colton*.

(6) Sometimes to precede a brief enumeration of names, dates, objects, etc., and as a minus sign.

(7) When a question and answer occur in the same paragraph; as—

"How did you fare?—Excellently."

(8) Sometimes between a quotation and the name of its author.

(9) To denote an interrupted or unfinished sentence, or the omission of a word or part of a word which it is undesirable to type. Examples:

"I will be there unless—. He called me a—

(10) It separates a side heading at the beginning of a paragraph from the matter which follows it; as—

"Dash.—This is used as follows:—"

SPACING. Leave one space on each side of the dash. An alternative method is to use two dashes without spaces before and after.

When are Brackets Used?

(1) To enclose separate words thrust into a sentence, generally by way of comment or explanation. Examples—

"It is circumstances (difficulties) which show what men are."—*Epicletus*.

"I believe, with Shelley, that it (death) is but the gateway to worlds and worlds of infinite possibilities."—*W. Graham*.

"I have heard him (Mr. Gladstone) say."

"To get up speed (see '140 Helps to 140 Speed') follow the example of the world's fastest writers."

(2) In the report of a speech, such interruptions by the audience as (applause), (hear, hear), (laughter), etc.

(3) Reference letters or figures used to divide and classify statements, as (a), (1).

(4) When an amount is expressed in figures and immediately afterwards in words, as—

"The price is £100 (one hundred pounds)."

(5) In foot-notes and references thereto in the text.

(6) When a complete sentence is within brackets, the point should be inside (.); but when only part of a sentence is enclosed the point should be outside ().

SPACING. One space should precede, but not follow, the first bracket. No space should precede, but one should follow, the second bracket.

When are Double Quotation Marks, or Inverted Commas Used?

(1) To enclose the exact quoted words of a writer or speaker, but not indirect quotations. Examples—

"Did any of you ever see an elephant's skin?" asked the master of an infant school. "I have!!"

shouted a six-year-old at the foot of the class. "Where?" inquired the master, amused by his earnestness. "On the elephant!" was the reply.

Doctor Fuller, having requested one of his companions to make an epitaph for him, received the following: "Here lies Fuller's earth!"

(2) As signs for the word "ditto," viz.—

To goods £26.10. 3
" " £10. 1. 8

(3) For names of newspapers, except when occurring in the papers themselves; as "Daily Telegraph," and for names of ships, as "Lusitania."

(4) For names of books, articles and plays; as, "The Intellectual Life," "Life's Crowning Joys," and "As You Like It."

(5) For inches and seconds in geographical measurements, as: 4" (four inches) and 69° 3' N. Lat. (69 degrees 3 seconds, north latitude).

(6) Sometimes before and after names of houses; as "Ivydene."

(7) In a quotation of several paragraphs, the marks should appear at the beginning of each paragraph, but at the end of the last one only. Extracts should usually be punctuated like originals.

(8) For slang and colloquial expressions, and words with a special meaning or application.

SPACING. One space should be allowed on each side of the quotation, outside the marks. No spaces occur between the quotation marks and the quoted words.

When is the Apostrophe, or Single Quotation Mark. Used?

(1) To mark omissions. Examples: "can't" for "cannot," "don't" for "do not," "heav'n" for "heaven."

"Barkis is willin'."—*Dickens* ("David Copperfield").

"I'm sure, care's an enemy to life."—*Shakespeare*.

(2) To show the possessive case. Examples: "John's father; the children's toys; soldiers' coats; a lady's hat."

"Adversity's sweet milk, philosophy."—*Shakespeare*.

"Earth's noblest thing, a woman perfected."—*Lowell*.

(3) When the "s" would be silent in speech it is generally omitted, as "for conscience' sake."

(4) The apostrophe should only be used for nouns and not for pronouns, such as "theirs, its, hers, yours, ours."

(5) For certain plurals; as "Dot your i's," "Cross your t's," "Some M.P.'s were present," "Count in 10's."

(6) For feet, and also for minutes in geographical measurement; as, 6' (six feet) and 82° 5' N. Lat.

(7) To mark a quotation within a quotation. Example: "I will quote the words of Burns," said the speaker, "and say 'A man's a man for a' that.'"

Double "quotes" are used for the second quotation within a quotation.

(8) In Irish and Scotch names as O'Brien, O'Connor, M'Gregor.

(9) The apostrophe is unnecessary in expressions like Society of Arts Examination, Savings Bank, Works Department, Entertainments Committee.

SPACING. Same as double "quotes."

When is the Note of Exclamation Used?

(1) It marks the expression of surprise, strong emotion, etc. Examples—

"Golden volumes! richest treasures!

Objects of delicious pleasures!"

—*Disraeli*.

"Best friend, my well-spring in the wilderness!"—*George Eliot*.

"How inexpressible is the meanness of being a hypocrite!"—*Voltaire*.

(2) Frequently after absurd or highly improbable statements to suggest amusement, dissent, surprise, or wonder.

(3) When a sentence contains more than one independent exclamation, it should be placed after each, as—

"Look, my Lord! It comes! Angels and ministers of grace, defend us!"—*Shakespeare* ("Hamlet").

(4) The single capital "O" is generally used in earnest and solemn address with the exclamation mark at the end of the word or words immediately following, as "O Lord!" "O my countrymen!" "O blessed Spirit!" The form "Oh" is an expression of surprise, consternation, or admiration, and is generally followed by an exclamation mark; as—

"Garrick used to say that he would give a hundred guineas if he could say 'Oh!' as Whitefield did."—*Mathews* ("Words").

(5) Immediately after the words "Ah!" and "Alas!" when standing alone; but if other words follow, place it at the end of the sentence.

(6) After an emphatic pause; as "A crash! Then silence!"

(7) To indicate greater intensity, double or treble notes of exclamation may be used.

SPACING. Two spaces should follow the exclamation mark at the end of a sentence, and one space in the middle of a sentence. No space should ever precede it.

When is the Question Mark, or Note of Interrogation, Used?

(1) At the end of every separate direct question if a separate answer is required to each; but if the

separate questions need but a single answer, it is placed only at the end. Examples—

"What art thou? Have not I an arm as big as thine? a heart as big?"—*Shakespeare*.

"Is it reasonable of us to be impatient with our brother because he is weak? You, who complain so much of what you are made to suffer, do you never cause another to suffer? You, who are so shocked at your neighbour's faults, do you imagine yourself to be perfect?"—*Fenelon*.

(2) Sometimes enclosed in brackets when the accuracy of a statement is questioned, or to express doubt, as "I adore (?) my mother-in-law."

(3) The question mark is not used after an indirect question such as "I asked her when she could come."

SPACING. In the middle of a sentence one space should follow the note of interrogation; but if at the end, two spaces. No space should ever precede.

The position of the quotation marks before or after the notes of exclamation or interrogation depends on the nature of the sentence. Compare the following examples—

A lady in the audience cried, "What about votes for women?"

Why have the fighting classes the monopoly of the motto, "England expects every man to do his duty"?—*Zangwill*.

He said, "What do you mean by 'The trivial round, the common task'?"

How heartily they sang, "For he's a jolly good fellow"!

Who wrote these lines—

"'Tis writ on Paradise's gate:

'Woe to the dupe who yields to fate!'"?

How full of meaning are the lines of Wordsworth—

"Is Man

A child of hope? Do generations press
On generations without progress made?"!

EXERCISE 22

Type in double-line spacing with a 10 margin.

A slip that had serious financial results was made in drafting an American Tariff Act. A clause had been inserted admitting "fruit-trees" free of duty. But the printers made it "fruit, trees," and before the mistake could be remedied, thousands of dollars' worth of fruit and trees properly taxable, had been admitted duty-free.

Many authors have been extremely fastidious about the punctuation of their works. Dickens and Carlyle over punctuated, and gave much trouble to the printers by their corrections in this respect. Tennyson was most particular that a comma should not be misplaced in his poems. Campbell walked twelve miles on one occasion to have a comma changed into a semicolon.

Better be known as the stenographer who occasionally gets stuck in reading his notes than one who makes "fool" transcriptions.

The one who learns shorthand in two months generally takes a two-years' post-graduate course at the expense of his employers.

Knowing shorthand without knowing spelling and punctuation is like knowing how to sing without having a voice.

Don't have the three-minutes-late habit. It's just as easy to come in on time.

Don't allow an impatient expression to creep into your face when you are asked to scratch out in your note-book for the sixth time.

Don't gaze out of the window or about the room while taking dictation. Make at least a pretence of having your attention thoroughly on the matter on hand.

CHAPTER IX

PUNCTUATION (2)

"I have some satisfaction in reflecting, that, in the course of editing the Greek text of the New Testament, I believe I have destroyed more than a thousand commas, which prevented the text being properly understood."—*DEAN ALFORD*.

When are the Caret, Diaëresis, Asterisk, and Acute, Grave and Circumflex Accents Used?

CARET. To indicate that an omitted word or phrase requires to be read where the mark is placed. Cobbett called it the blunder mark. It can be made by feeding the paper upside down into the machine and typing a small letter "v" at the required place, or by using the French

circumflex accent. It is better, however, to insert with pen and ink.

DIAËRESIS. This is placed over the second of two vowels to indicate that both are to be sounded separately; as "aërial," or in foreign words such as "Madame de Staël," "Fraulein von Bülow." It is produced by striking the double quotation marks over the required letter.

ASTERISK. (1) Generally for references to foot-notes, but figures are now more usual.

(2) To show a break in a story when some time elapses.

(3) To mark the omission of words. Full stops are also used for the same purpose.

ACCENTS. Generally in French words. If not on the machine, they should be afterwards inserted with the pen, using ink of the same colour as the ribbon.

Define the Cedilla, Tilde, Macron, Breve, and Brace.

CEDILLA. A mark placed under the letter "c" in French words to show that it should be sounded like "s," as "soupçon," "façade." A comma slightly lowered, so as just to touch the letter, makes a good cedilla, when the character is not specially provided on the machine.

TILDE. A Spanish accent placed over the letter "n" to show that the following vowel sound is to be preceded by the sound of "y" as "cañon."

MACRON. A hyphen sign placed over a vowel to denote that it has a long sound; as, "ôver."

BREVE. A cup-shaped sign placed over a vowel to denote that it has a short sound; as, "côver."

BRACE. A sign used to connect two or more lines. Example—

Matter { Inorganic.
 { Organic.

As this sign is not usually provided on type writers, one of the bracket signs should be used as follows, viz.: Strike the key and turn up the platen alternately with one hand, whilst holding down the space bar with the other. The result will then appear thus—

Matter { (Inorganic.
 { (Organic.

What is the Ampersand, and When is it Used?

The ampersand is the sign for the word "and"; thus "&." The sign should not be typed in the body of a letter. Its use is confined to the following—

(1) For names of firms and companies; as, "Davy & Preston."

(2) Street numbers; as 4, 5, & 6 Fleet Street.

(3) In &c., as a variant of "etc." for the Latin word *etcetera*.

When are Roman Numerals Used?

(1) In numbering chapters of books.

(2) In school class numbers, names of monarchs, etc.; as, "Form VI, Edward VII."

(3) In enumerating paragraphs, or as alternatives to Arabic numerals in subdividing paragraphs.

(4) Small Roman numerals should be used for paging prefaces, sub-paragraphs, etc.

Example—

Section 263. When a company is registered in pursuance of this Act,

I. All provisions contained, etc.

II. All the provisions of this Act, etc.

(i) The regulations in Table A, etc.

(ii) The company shall not, etc.

III. The provisions of this Act, etc.

When using Roman numerals in columns, or for numbering paragraphs, it is immaterial whether the first or last letters come under one another, whereas with Arabic numerals, the units must always be under units, tens under tens, etc.

No full stop should be placed after Roman numerals, except when used for numbering paragraphs.

When is the Underscore Used?

(1) For headings of letters, statements, etc.

(2) To emphasise important words, which would be italicised in printing; as—

"He who knows only one religion, knows none."—*Goethe*.

"Everywhere in life, the true question is, not what we gain but what we do."—*Carlyle*.

(3) For foreign words which have not become Anglicised.

(4) For references to printed books in contradistinction to manuscript.

When Should Words be Used Instead of Figures?

(1) When accuracy is of great importance, *e.g.*, "In consideration of the sum of £100 (One hundred pounds), etc."

(2) For all numbers under 100 in literary work.

(3) At the beginning of sentences.

(4) For indefinite numbers, such as "Two or three days."

(5) In legal work.

(6) For names of streets in American towns, as "Fifth Avenue."

(7) The use of "nineteenth century" is preferable to 19th, XIX or XIXth.

When are Capitals Used?

(1) At the beginning of sentences, lines of poetry, and direct quotations.

(2) For all names of countries, towns, streets, etc.

(3) For "I" and "O" or "Oh!"

(4) In degrees, as M.A., and most abbreviations.

(5) In names of the Deity, and titles of persons, offices, or books.

(6) In names of the days, weeks, and months, but not seasons, nor the points of the compass.

(7) In proper names and also in adjectives derived from them; as, "the Roman Empire," "the British Constitution."

(8) For names of important events and periods.

(9) In words of special importance.

(10) For Roman numerals.

(11) Sometimes for emphasis; as, "Independence

now; and INDEPENDENCE FOR EVER."—
Daniel Webster.

Geographical names used as adjectives should not be capitalised. Examples: chinese blue, indian ink, roman type, french polish, morocco leather, plaster of paris, prussian blue, turkey red, vandyke brown, berlin wool.

How Should Words be Divided at Line-ends?

(1) Do not split words of one syllable and their plurals. Examples: "through, strength, causes, pieces."

(2) Where two consonants come together, the division should be made between them. Examples: "neces-sary, oc-curred." In the case of three consonants the division is usually made after the first, as "han-dle, frus-trate, chil-dren."

(3) As syllables usually begin with a consonant, the syllable carried to the second line should begin with a consonant, but the syllables -ed, -able, -ible and -ing can be carried over to a second line.

(4) Do not split roots of words, but type "con-scription" not "cons-cription," "de-scribe" not "des-cribe." Some prefer to follow pronunciation rather than derivation, as "photog-rapher" rather than "photo-grapher," and "knowl-edge" rather than "know-ledge."

(5) Words can be divided after prefixes and before suffixes.

(6) Divisions of words should contain two or more letters. Try to avoid more than two divisions in successive lines.

(7) All good dictionaries show the divisions of words into their proper syllables.

Where are Divisions at Line-ends not Permissible

(1) In words of one syllable, or the plurals of such words.

(2) In a set of figures, such as 13,495, or £15 6s. 7d., or 6 yds. 9 ft. 5 ins., etc.

(3) Mr., Mrs., Miss, Messrs., etc., and the pronoun "I," should not come at the end of a line. The placing of the initials R. W. at the end of one line and Emerson at the beginning of the next line is permissible, but R. on one line and W. on the next is incorrect.

EXERCISE 23

Type in double-line spacing with a 10 margin

My ideal secretary should be an ideal shorthand writer and typist, able to take down from dictation at from 130 to 150 words per minute, and produce a perfect transcript. She should type at 50 words per minute on straight matter, and have an eye at all times to the artistic appearance and finish of her work, especially when setting out statistics, etc.

There should be nothing slipshod, no signs of erasure, no faulty punctuation, no "finger prints" to mar the finished product. Accuracy should be her watchword, and this should under no circumstances be sacrificed to speed.

She should have a good knowledge of English, and thus be able to detect and correct faults in expression or grammar, the result of hurried dictation or interruptions. If and when necessary she should be able to compose letters from brief notes or short verbal instructions.

Neat and legible handwriting I regard as a *sine qua non*. However vile the handwriting of the chief, that of the secretary must be flowing, business-like, and rapid. The extended use of the typewriter has not in the slightest degree discounted the value of good handwriting in the eyes of the business or professional man.

When taking down reports or statistical matter she may be called upon to check simple calculations and verify percentages; her knowledge of arithmetic, therefore, should be sound if not extensive. She should have an acquaintance with the elementary stages of book-keeping, so as to be able to keep a record of petty cash disbursements, and present an account in proper form. Her knowledge of secretarial practice should extend to cheques and banking practice, in order that she may know how to handle remittances, and how to deal with payments to and from the bank, and check the pass book.

She must be familiar with business terms, phrases and documents, and have a practical knowledge of the best methods of filing and indexing. A mastery of at least one foreign language, preferably French, will add considerably to her value.

She should be the possessor of a cheerful temperament, not easily ruffled, and be blessed with a disposition which looks on the sunny side of things. She should never sulk and never skulk. Trustworthiness, reliability, loyalty, should be the outstanding features in her character, and neatness and quiet good taste the dominant notes in her outward appearance. She should not shrink from accepting responsibility when necessary, but show initiative and exercise forethought; she should cultivate tact in her dealings with others, and frankness in her relations with her chief. She must be "as dumb as a cemetery wall" when the occasion calls for discretion, telling inquisitive inquirers as much as her employer desires them to know, and no more.

Her supreme aim will be to serve her employer faithfully and well, and in every possible way to further his interests.

A person possessing the qualifications I have enumerated, with the added wisdom which can be gained only in the school of experience I should regard as an ideal secretary.

Incidentally she would be entitled to receive an ideal salary, and be worthy of an ideal employer.

F. HEELIS.

CHAPTER X

SPELLING AND DICTION

"False spelling is only excusable in a chambermaid."—SWIFT.

"My mother . . . resolved that I should learn absolute accuracy of diction."—RUSKIN.

How Can a Typist Learn to Spell Correctly?

Chiefly by wide reading, accurate observation, and incessant practice in writing and typing. One of the best ways of testing one's spelling capacity is to take dictation either straight on the typewriter or into shorthand for subsequent transcription on the machine. The deciphering of badly-spelled manuscript is not good practice for the student who is weak in spelling; as by this means the errors will be forced upon his attention and perpetuated. When in doubt about spelling turn to a good dictionary at once. Never guess, if it can be avoided. Type out all spelling mistakes, or all difficult words, twenty or thirty times over. This practice is far more valuable if, while typing, the words are pronounced aloud.

The following is a sure method of learning to spell correctly:

(1) Select about 50 words daily from a good spelling text-book, and type one line of each word.

(2) Hand the sheet of typewritten words to a friend to be tested orally. All words spelt inaccurately should be re-typed about three lines each.

(3) Have another test, and repeat the same process.

(4) Obstinate and difficult words should be typed about 100 times each very rapidly by the Touch Method.

Give Some Useful Rules for Correct Spelling.

(1) "I" comes before "e" except after "c." Examples: believe, receive, but seize. When the sound is not "e," the "e" precedes, as in feign, leisure, either, neither.

(2) Monosyllables ending with a single consonant, preceded by a single vowel, double the consonant when they take another syllable beginning with a vowel: fit, fitter, fitting; bar, barred; stop, stopped, stopping; rag, ragged; shun, shunned; spin, spinning.

(3) Words of more than one syllable ending with a single consonant, preceded by a single vowel and accented on the *last* syllable, double the consonant when a suffix is added, as: begin, beginning; allot, allotted, allotting; commit, committee; propel, propelled; appal, appalling; concur, concurrence, concurring; occur, occurring. Note this distinction in "repel" and "repeal." "Repel" with one vowel before the concluding consonant and the last syllable accented gives "repelled"; but "repeal," with two vowels before the final consonant and also accented on the last syllable, gives "repealed."

(4) Words accented on any syllable but the last do *not* generally double the consonant on the addition of -ed, -ing, and other affixes, thus: ballot, balloted, balloting; benefit, benefited, benefiting; bias, biased, biasing, etc. But in words ending in a single "l," the "l" is doubled on the addition of "ed" or "ing," as jewel, jewelled; quarrel, quarrelled. Exception: parallel, paralleled.

(5) In words ending with silent "e," the "e" is generally omitted when followed by a suffix beginning with a vowel; as, rove, roving; abate, abating; move, movable. Exceptions: dye, singe, hoe, and shoe, which retain the "e" before "ing."

(6) Words ending in "ce" and "ge" retain the "e" before "able" and "ous," as service, serviceable; courage, courageous.

(7) In words ending with "y" preceded by a consonant, the "y" is generally changed into "i" when receiving additional letters; as cry, cries; lively, liveliest. An exception occurs when the "y" is preceded by a vowel; as moneys, greyer, conveyed.

(8) Double "l" loses one "l" when compounded. Examples: full, fulfil; dwell, dwelt; dull, dullness; till, until; all, already. Exceptions: illness, undersell.

(9) Words in common use ending in "o" usually take -es in the plural as potatoes, negroes, tomatoes, while those of foreign or abnormal origin take only -s; as, sopranos, octavos, provisos, solos. Many words of foreign origin retain their own plurals.

(10) In the possessive case of proper names ending in "s," monosyllables take an additional "s"; as, "Charles's, James's, Mars's." The apostrophe only is used in words of more than one syllable which end in "s," as Xerxes' army.

State Some of the Commonest Rules for Writing Compound Words.

(1) Parts of speech expressing one meaning are joined by a hyphen; as, "well-known man," "free-trade policy."

(2) Compound nouns should generally be hyphenated if they would make a phrase when inverted, as "hair-brush—brush for the hair," "typewriter-ribbon—ribbon for the typewriter." The exceptions, however, are numerous.

(3) Adjectives and nouns in regular use should not be joined; as, fellow citizen, spinal column.

(4) A regular adverb should not be joined to the adjective it modifies; as "recently published book," "brightly coloured plumage."

The following are examples of compound words, in the nature of adjectives—

One-fourth share	Half-yearly dividend
Long-legged boy	Ten-acre field
Sewing-machine maker	Many-headed multitude
Blue-eyed maiden	Myriad-minded
	Shakespeare

"Rough hills descend and mingle with the wide grove-tufted, house-and-village-sprinkled plain."—*Wm. Allingham.*

Give Some Examples of Compound Words with Different Plurals.

(1) *Nouns which pluralise only the first part—*

SINGULAR.	PLURAL.
Commander-in-chief	Commanders-in-chief
Court-martial	Courts-martial
Father-in-law	Fathers-in-law
Man-o'-war	Men-o'-war

(2) *Nouns which pluralise only the last part—*

Assistant-master	Assistant-masters
Lord Justice	Lord Justices
Lord Mayor	Lord Mayors

(3) *Nouns which pluralise both parts—*

Man-servant	Men-servants
Woman-servant	Women-servants

The general rule is that the most important part is pluralised.

Give a Few Useful Grammatical Rules with Examples of Errors Resulting from their Non-observance.

(1) A verb must agree with its subject in number and person. Error—"We was going out when you came in."

(2) Transitive verbs and prepositions govern pronouns in the objective case. Error—"Between you and I there is much in common."

(3) The verb "to be" is followed by the nominative case. Error—"It was me who called to see you."

(4) "Each," "every," "either," "neither," are singular. "This" and "that" are singular; "these" and "those" are plural. Error—"Neither of the members were present. Those kind of things are expensive."

(5) Double negatives destroy each other. Error—"I couldn't do nothing in that state of mind."

(6) The infinitive must not be split. Error—"To intelligently write about the subject is difficult."

(7) "Like" is an adjective, not a conjunction. Error—"I did it like you told me."

(8) "Than" is a conjunction, not a preposition. Error—"He knows better than her how to do it."

Mention Other Grammatical Difficulties.

(1) The words "Board, Committee, Council, Corporation, Jury," are singular, because the group

is considered as a whole; therefore, write "The Board suggests," "The Committee is," "The Council proposes," "The Corporation intends" When referring to such bodies use "it," and not "they."

This rule is often departed from when the individuals represented by these collective nouns are referred to as individuals. In such cases the plural verb should be used.

(2) Personal names such as "Messrs. Milton & Shakespeare" or "Messrs. John Holden & Co." should be treated as plural, and referred to as "they." Impersonal names such as "The Folkestone Typewriting Office," or "The American Machine Writing Co., Ltd." should be treated as singular, and referred to as "it."

(3) Note the prepositions used in the following cases—

With respect to	Adverse to
Adapted to	Incident to
In respect of	Averse from
Derogatory to	Consequent on
With reference to	Defer to
Compatible with	Deficient in
In comparison with	Different from
Coincident with	Afraid of
In compliance with	Similar to
Subsequent to	Conversant with
Contrary to	Sympathy with
Indifferent to	Dependent on
Contrast with	Absolve from
Independent of	Frightened at
Impressed with	Expert in
Suitably to	Simultaneously with

(4) Say "Whom is that book from," or "From whom is that book?" not "who."

(5) Say "The more important of the two," not "Most important."

(6) Say "None is deserving," not "None are deserving." "None" means "not anyone."

(7) Say "Three times four is twelve," not "are twelve." When used abstractly the singular verb is correct, but when a number of things is mentioned the plural verb is right: "Three times four is twelve," but "Three apples and six apples are nine."

(8) Say "Every man and woman wishes to be patriotic." Use a singular verb after two or more singular nouns connected by "and," when they refer to the same person, or when they are preceded by "each," "every," "no," etc.

Enumerate Some of the Best Ways of Perfecting One's Knowledge of English.

(1) Incessant reading of the standard authors.
(2) Memorising choice selections of the best prose and poetry.

(3) Listening to the best speakers.

(4) Conversing with intellectual and cultured people.

(5) Writing letters to friends and preparing essays, lectures, addresses, etc.

(6) Language study.

Give Some Common Examples of Faulty Diction, etc.

A (not *an*) should be used before the sound of "w" or "y." *An* (not *a*) is used before silent "h." Examples of correct usage—

a eulogy	a harmonious
a European	a hereditary
a ewe	a historical
a herb	a historian
a humble	a horizontal
a one	a united Empire
a unanimous	a unique example
a uniform	an heir
a union	an honest
a unit	an honourable
a universal	an hotel
a university	an hour
a useful	an heroic
a usurper	

Abbreviate. To say "The history appeared in abbreviated form," is incorrect. *Abbreviation* is used of words and phrases, as "math." for "mathematics"; A/S for "Account Sales."

Above-mentioned. Hyphenated only when a noun immediately follows, as "The above-mentioned agreement," but "The agreement above mentioned."

Abridgment is used of books, etc., as "The abridgment of a dictionary."

Accept of. The word "of" is unnecessary.

Acoustics. Singular, as "Acoustics is (not are) a branch of science treating of sound."

A.D. (Anno Domini) should always be placed before the figures; *B.C. (Before Christ)* after the figures.

Advent. Should only be used of that which is important or sacred; not "The chairman's advent at the meeting."

Aggravate. This word means to increase in severity or intensity; hence an evil may be aggravated, but not a person. "Provoke" and "exasperate" should be used in referring to persons.

Agriculturist is preferable to "agriculturalist."

Allow means neither to agree nor refuse to agree. "Permit" means to agree after being asked.

Allude means to refer incidentally or delicately. Therefore, to say "The speaker alluded at great length to the suffrage question" is incorrect. "Refer" has a similar meaning to "allude."

All right. Not "alright" nor "all-right."

All together when meaning in a body, but "altogether" when meaning entirely.

Alternative signifies one of two, therefore it is wrong to say "There were three alternatives." *Among themselves* is preferable to "among one another."

Amuck. Not "-ock," "-ok," or "-uk."

Anyhow, anyway. "At any rate" or "In any event" are preferable.

Any manner of means. "Any means" is sufficient.

Apprehend means to perceive, as "I apprehend danger." *Comprehend* means to understand, as "I comprehend your meaning."

Argue. One side may argue or discuss, but two sides are necessary in a debate. To argue is to make a matter clear by reasoning.

Artist. This word is commonly misused. A man who paints a beautiful picture is an artist; a man who makes pin-heads all day is an artisan. An artificer is between the two, putting more thought, intelligence and taste into his work than the artisan, but less of the idealising power than the artist.

At length. Not synonymous with "at last." "At last" views what comes after long waiting, as a finality; "at length" views it as intermediate, e.g., "At last he died," but "At length he began to recover."

Avocation. Erroneously used for "vocation." A man's vocation is his main business or calling; his avocations are his hobbies or amusements.

Awful, awfully. Avoid colloquial or slang expressions, such as "awfully good time," "awfully jolly," "thanks awfully."

Backward, backwards. Use "backward" for the adjective, as "A backward pupil," and "backwards" for the adverb, as "He walked backwards." Otherwise used by good writers indiscriminately.

Bad. Avoid the use of this word for sick or ill, as "I have been bad." Do not use "Bad wound" or "Bad pain," as wounds and pain are generally bad; use instead "severe wound," "intense pain."

Beastly. A colloquialism, the use of which is in bad taste.

Beg. Do not overwork expressions such as "I beg to state."

Begin. Nearly always preferable to "commence."

Beginner. Should not be qualified by "new." "A new beginner" is absurd.

Beside. Means "by the side of."

Besides. Means "in addition to."

Bona fide takes the circumflex accent but *bona fides* does not.

Book-keeping. Write with hyphen.

By the by and *By and by* are correct.

By-law. Not bye-law. Also by-election, not bye-

Calligraphy means beautiful writing, therefore "bad calligraphy" is a contradiction in terms.

Casualty is the state of being casual.

Casually is a contingency or accident.

Worse. Should not be used for "more," as in the following instance: "He disliked Greek worse than Latin."

EXERCISE 24

Type the two following exercises in single spacing, with a 10 margin, and double spacing between paragraphs.

Mr. Herbert Spencer's dictum was that *z* should be used in place of *s* wherever the sound dictates it. "We cannot," he remarks, "spell 'authorize' and 'apologize' as though they were pronounced 'authorice' and 'apologice.'" The *Oxford Dictionary*, while almost universally employing *ize*, adopts *ise* in many instances, such as advertise, advise, apprise, comprise, compromise, despise, devise, disguise, enterprise, excise, exercise, franchise, improvise, merchandise, premise, supervise, surmise, and surprise.

Piecework is usually impossible in office work, but I suggest that where the business girl gives practically all her time to correspondence, she might note how many letters a day she now produces, and how many she turns out a month hence, and so on. If she finds her output has greatly increased, say in six or nine months, and the quality is equal to the quantity, a few figures put before an employer will perhaps speak more eloquently for an increased salary than anything else would.

Would you care to submit yourself to a test? Then get a friend to dictate a score of selected words from the list following: if you succeed in writing eighteen correctly, you may be well content: anonymous, accommodation, apostle, achieve, bayoneted, besiegers, Britain, calendar, cellar, character, committee, coolly, correspondence, decease, doctor, duly, easily, ensconced, expenses, fascination, feign, fashion, flour, fulfilled, gaily, gnawing, guillotine, handkerchief, harassed, hydraulic, isosceles, keenness, leisure, livelihood, lodestone, manoeuvres, meadows, millimetre, murmur, obelisk, occurrence, ordinarily, parallel-ogram, peaceably, possession, precede, privilege, proceed, relief, resurrection, sandals, sapphire, seize, sepulchre, sergeant, sincerely, truly, unforeseen, weight, whirring, whisper, worshipped, wretched, book-keeping, stenography, knead (bread), rheumatism, chasm.

EXERCISE 25

"Keep moving." These are the words usually addressed by a policeman to the crowd, but they may serve equally well as a motto for the business

girl. For example, select a shorthand reading book, worth reading many times through for the sake of its matter, apart from the fact that it has been printed in shorthand, such as *Half-Hours with Popular Authors*, or *Readings from Popular Authors*, in the Advanced Style. Then keep reading it aloud, over and over again, until you can read it through without the least hesitation. Make up your mind that if there is the slightest pause in reading any page, you will go through it all again. When you can read the whole book as quickly as if it were in longhand, you will notice a material improvement in your shorthand writing. This will also improve your English, stimulate the imagination, and provide an agreeable fund of entertainment. In typewriting, also, try to work on the "keep moving" principle. In doing a bit of work, keep the machine moving all the time as far as possible. Keep this idea always at the back of your mind, and you will be surprised how much work you get through in the persistent effort to put it into practice. This, of course, cannot be done unless you type by the touch method, as otherwise your eyes would not be free for the copy. It also goes without saying that the more you type by the touch method the fewer mistakes will be made, and therefore the less need will there be to stop and erase. An expert can always read her notes as rapidly as she can type. The use of a copyholder at the back of the machine prevents eye-strain and back-bending.

One of the finest little books I have read on the art of physical, mental and moral improvement, is the one by Professor Blackie entitled *Self-Culture*. If you will only read it through a dozen times you will get a guinea's worth of sound and sensible advice. In this book (written before the days of typewriters) he says that sitting on a chair, leaning over a desk, and poring over a book, cannot make the body grow, and he condemns "the lazy and unhealthy habit of sitting." Now, need we always type sitting? Standing will make for health and better work; but, of course, it needs a little practice to get used to it. In typing for a long time, standing makes one tired, but for short spells of work it is a healthy change. The ideal desk, it seems to me, would be one, half of which could be used for writing or typing while seated, and the other half for writing or typing while standing. The employer's objection to it might possibly be that it would increase the bill for office furniture; yet very often by a little thought and scheming some arrangement for both sitting and standing can be made.

CHAPTER XI

DISPLAY AND ORNAMENT

"Elegance, by which I always mean precision and correctness."—LANDOR

"Every part of the ornamentation tenderly harmonising with the rest."—RUSKIN.

What is Meant by Display in Typewriting?

Display consists in the accurate centring of headings, the appropriate use of capitals and other characters, tasteful line and letter spacing, general harmony of style, and artistic balance.

Enumerate Some of the Means by which Words Can be Emphasized and Displayed.

By the use of—

- (1) Capitals. Leave two spaces between words in capitals.
- (2) Capitals underlined in black or red.
- (3) Small letters underlined in black or red.
- (4) Single-spaced underlined small letters or capitals (*i.e.*, one space between letters and three between words).
- (5) Double-spaced underlined capitals (*i.e.*, two spaces between letters and five between words).
- (6) The judicious employment of different kinds of line-spacing, varied indentations, side and centre headings, etc.

What is Meant by Centring?

The placing of headings, etc., in the centre of a page.

Give Some Rules for Centring Headings.

- (1) The centre of the paper should be exactly opposite the centre of the scale.
- (2) Subtract half the heading from half the writing line, which is generally 80 spaces. If there are 80 characters to the scale, and 24 letters and spaces in the heading, the calculation will be as follows: Half 24 equals 12. 12 from 40 equals 28. This is the number of the scale at which to begin. If the result is a fraction take the next highest whole number. As headings in capitals look better with two spaces between the words, make allowance for this. Another way is to place the carriage at 40 and back-space once for every two letters in the heading.
- (3) When the centre of the line of writing is not in the centre of the scale (*e.g.*, where there is a wide margin), add half the margin to half the scale before deducting half the heading. If, for example, a 10 margin is used, 5 will be added to 40 in the above example before deducting half the heading. The number on the scale at which the heading should begin in the illustration given in the previous answer will, therefore, be 33.

(3) The centring scales provided on some machines facilitate the operation of centring. The use of these is explained in the instruction book accompanying each machine.

How is a Heading Centred when Typed in Spaced Capitals?

In two ways, viz.—

- (1) Count the letters and spaces, reckoning one space between the letters and three spaces between the words. Halve the result, and take it from the centre of the scale.
- (2) Count the letters, without reckoning spaces between them, allowing only one space between the words. Subtract this total (not half) from the centre of the scale. This is the quicker method.

How is a Heading Centred when in Double-spaced Capitals?

Count all the letters and spaces in the heading, as usual. Multiply the total by three and subtract one, or if an odd number results, two. Halve this amount and deduct from half the scale.

Mention Some General Rules for Securing Good Display in Headings.

- (1) A heading seldom looks tasteful if it takes up more than three-quarters of the length of a full line in the body of the typescript.
- (2) A long heading looks better in two or three lines than in one.
- (3) If the heading contains more than one line, let the lines be of different lengths.
- (4) Short headings may be typed in single-spaced capitals.
- (5) Double-spaced capitals should be used only for *very* short headings.
- (6) Use small letters for such words as "and," "of the," etc., in headings of capitals.
- (7) Use the underscore when headings are typed in spaced capitals.
- (8) Space twice between words in headings of unspaced capitals, three times between words in spaced capitals, and five times in double-spaced capitals.
- (9) Spaced capitals are more easily read when underlined.

Where Should the Heading "The Happy Typist" Begin if Typed with an 80 Scale, in (1) Unspaced Capitals, (2) Unspaced Capitals with a Ten Margin, (3) Spaced Capitals, (4) Double-Spaced Capitals?

(1) At 31, thus—

(2) At 36, thus—

(3) At 24, thus—

(4) At 17, thus—

Which Characters are Most Commonly Used in Typing Ornamental Lines?

(1) The underscore. Do not use the underscore and hyphen together for making double lines. Use the Interliner and two underscore lines.

THE HAPPY TYPIST.

THE HAPPY TYPIST.

T H E H A P P Y T Y P I S T .

T H E H A P P Y T Y P I S T .

Give Some Rules for Typing Headings of Columns of Figures.

(1) Type the heading in the centre of the space allotted to it, as regards both width and depth.

(2) If the heading is wide and the columns of figures narrow, split the heading several times. In such a case use single spacing.

(3) As a rule let the top line be a little longer than the following lines, but if the word on the second line is difficult to divide, let that line be the longest, and centre the other lines; *e.g.*,

"Description of
Stock, etc."

"Actual Amount
paid on purchase
of Stock, etc."

(4) If the headings are very long and the columns narrow, type the headings perpendicularly, that is, leave the necessary spaces, and afterwards insert the paper sideways.

(5) When a long heading covers two columns of sub-headings, let the long heading be in the centre and the two columns with sub-headings arranged on each side. Take care not to rule through the space occupied by the long heading. (See Ex. 47.)

How Should Sub-headings be Displayed?

(1) Place them nearer the matter which follows than that which precedes.

(2) Type in small letters, and the headings in capitals.

(3) Separate from the heading by an ornamental line. Let the ornamentation below the sub-heading differ from that of the heading.

How Much Space Should be Left Between a Heading and the Matter which Follows it?

Generally speaking—

(1) If the body of the work is in single spacing, leave three line spaces after a single-line heading.

(2) If in double-line spacing, leave four line spaces.

(3) If the heading consists of more than one line, leave at least double the line spacing allowed in the body of the work.

(2) A line of hyphens with small and capital O's in the middle, *e.g.*,

----- oOo -----

(3) The hyphen and colon combined, *e.g.*,

--++++++-----

(4) The hyphen and colon, with O's in the middle, *e.g.*,

--++++++ oOo ++++++--

(5) Miscellaneous. (See exercises.)

What is a Tail Piece?

An ornamental line at the end of a typewritten story, play, *e.g.*,

----- oOo -----

It should not be too close to the preceding matter.

Give Some General Rules on the Subject of Ornamentation in Typewriting.

(1) Confine its use to headings, tail-pieces, and well-defined divisions in the typescript.

(2) Make it simple and effective, as excessive ornamentation is not in good taste.

(3) Let ornamental lines be shorter in length than the matter above or below them, and at such a distance as will give a pleasing appearance to the work.

(4) The effect of the ornamentation is always enhanced by contrast of colour, and therefore use a bichrome ribbon or sheet of red carbon paper whenever possible.

(5) Use ornamentation very sparingly in commercial work, but in typing programmes, front pages of stories, plays, etc., its use is very effective.

How Can a Vertical Line of Ornamental Characters be Quickly Typed?

By turning up the platen one line space every time a key is struck, and using the back-spacer

5. Thou shalt not permit a dictator who mumbles his words to go unchallenged; for, verily, thou shalt not be afraid to ask him to repeat.
6. Thou shalt not mistake courtesy for a deeper interest, for in many offices there is a tendency to make the former so extreme that a tender-hearted maid might be tempted to believe it the latter.
7. Thou shalt not cherish any illusions (nor delusions) about the man who weighs your personality against the spending money for his family; for, verily, no man is a hero to his stenographer.
8. Thou shalt not deceive thyself with the false impression that thou art wiser than the

boss; neither shalt thou essay to improve the language of his dictation.

9. Thou shalt not fail to proclaim an efficacious method (shouldst thou hit upon one) for getting rid of office bores—the kind that expect to be entertained while waiting for their next business appointment.
10. Thou shalt not adorn thyself with fine clothes, or beautify thy face with cosmetics for the purpose of tempting men to invite thee forth to social swirls; for, verily, thou shalt not think more of thy dress than of thy address.

—*The Chicago Stenographers' Union.*

CHAPTER XII

TAKING AND TRANSCRIBING LETTERS

"O for shorthand to take this down!"—BOSWELL (*Life of Johnson*).

"Shorthand: 'It's a thing that'll revolutionise all business and secretarial work, and so on. . . . It'll be the Open Sesame to everything.'"—ARNOLD BENNETT (*Hilda Lessways*).

How Does Shorthand Help Typewriting?

One subject is the complement of the other. In themselves the subjects are incomplete, and the fact that they are so inseparable has led them to be called the "twin arts." A typist who does not know shorthand is merely a copyist, and cannot command so good a salary as one who can write shorthand and transcribe his notes on a typewriter. Shorthand keeps pace with the spoken word, and does not distract the attention of the dictator as a typewriter often does.

Give Some Notes on Taking Shorthand Dictation, etc.

(1) Use a note-book of good smooth paper with ruled lines (medium width), and well bound. It should open quite flat "from north to south," and not be too narrow. Blue rulings are less fatiguing to the eyes than red ones, though perhaps red can be more easily followed in artificial light. The best size is $7\frac{1}{2}$ by 5 inches, containing about 120 leaves.

(2) If the backs are flexible, attach a piece of cardboard the same size as the note-book by means of an elastic band. Notes can then be taken whilst holding the book in the hand, and the pages can be pushed under the elastic band as they are transcribed. Another way of finding the place in the note-book quickly is by means of a gem clip slipped over the pages.

(3) Disturb the pages of a new note-book well before starting, to prevent them sticking at a critical moment.

(4) Accustom yourself to seizing the bottom left-hand corner of a page between the left thumb and second finger as soon as a fresh page is begun. This enables the page to be thrown over quickly when you reach the bottom. Do this noiselessly.

(5) The page of writing can also be worked up gradually with the left hand, so that when the bottom is reached the page may be thrown over more quickly. The right hand has not then so far to travel in moving to the top of the next page.

(6) In writing, the note-book should be parallel with the front edge of the desk. Always write on the side nearest you, and when that side is filled, come back the other way.

(7) Sit in a comfortable position, quite erect, and let the weight of the body fall upon the left arm. Do not stoop over your work. Let your muscles be relaxed as much as possible, and your breathing full and rhythmical.

(8) Always use a writing instrument of the same kind and length—preferably a fountain pen. The use of a pencil is bad for the eyes, and requires greater muscular exertion. It also prevents lightness of touch and makes the notes more difficult to read and preserve. A light thick penholder or shaft is often more restful to the hand than a thin one.

(9) If you use a steel pen, let it be flexible and finely pointed. Use ink which is black the moment it is written. Always have one or two pencils for emergencies, even though you use a pen. To enable you to keep a good point on your pencil, glue a piece of sandpaper to the back of your note-book.

(10) Hold the pen lightly at a distance of about one and a half inches from the point, with the second finger under it and the little finger only resting on the paper—not the fleshy part of the hand.

(11) Always write with the arm (not the finger) movement, otherwise you will soon become tired. Practise resting the right forearm on the table and the little finger (or third and fourth fingers) on the paper, and moving the arm with the in-and-out-of-the-sleeve movement.

(12) Do not draw your outlines in a painfully-precise, laborious manner. Let them drop from the pen quickly and effortlessly. Avoid awkward outlines and joinings, as these are usually errors.

(13) Lightness of grip is essential to fleetness. There must be next to no pressure on the pen point. "Where the pen is tightly held," says Thomas Allen Reed, "a couple of hours' continuous writing is felt to be a toil; producing, in the case of rapid note-taking, a sense of considerable fatigue. But a reporter who holds his pen lightly, and is perfectly familiar with his shorthand, will write either longhand or shorthand for half a day or more without any such laborious exertion or sense of weariness."

(14) Do not jump from one outline to another, but glide swiftly and smoothly over the page. Move the whole arm with each stroke of the pen, and lift the pen only, not the hand. The transitions from one outline to another should be made with lightning rapidity.

(15) Too much space between outlines wastes time, energy and paper. Keep the forms as close together as possible without risking legibility.

(16) The little cross or a blank for the full stop should never be omitted. If the cross is used, it should be written without lifting the pen.

(17) All other punctuation marks are usually omitted from shorthand notes. Sometimes, however, it is useful to insert commas and brackets or dashes.

(18) The bold sweeping style of shorthand is better than the neat small style up to 140 words a minute, chiefly because it is easier to read and saves eye-strain. As a rule, the size of the strokes should be a trifle larger than those of the shorthand text-book. The advocates of the neat small style contend that such a style makes for swifter writing because the hand has a shorter distance to travel. The bold style, on the contrary, saves trouble in transcribing and possibly the use of spectacles. But whatever the size of the notes make the forms the right shape.

(19) Accustom yourself to write your outlines always in position. Fully vocalise all unfamiliar words and proper names. Exaggerate the double-length strokes, large circles, loops, and hooks.

(20) All numbers from 1 to 9 should be in shorthand, and those over 9 in figures. The

chapter on "Figures, etc." in Reed's *Technical Reporting* (Pitman) shows the quickest way of writing figures.

(21) Compile a small private dictionary of shorthand outlines for frequently-occurring words and phrases in your business provided—

(a) They do not clash with other words and phrases.

(b) They can be easily read.

(c) They give easy joinings.

(d) They do not go too far below or above the line.

(e) They are not too lengthy.

(f) They are grammatically connected.

(g) They can be instantly remembered.

Ascertain whether a phrase book has been published dealing with special phrases in your business.

(22) Write the words and phrases you know perfectly well with lightning swiftness. This will leave more time for unfamiliar words.

(23) It is easier to cope with long words if you imagine them to be split up into syllables, just as though they were separate short words. Get every word down quickly, whether the form is right or wrong, provided you can read it afterwards. In transcribing, however, take care to look up the correct outline in your dictionary and fix it securely in the mind.

(24) Enlarge your vocabulary not only of words, but of shorthand outlines, by every means in your power. To impress new forms upon the mind write them out a dozen or twenty times each.

(25) Acquire the utmost familiarity with your shorthand notes so as to be able to read them with perfect ease even after a lapse of a considerable time. Constantly ask yourself this question, "Can the notes of my last 'take' be read when they are 'cold'?"

(26) In taking letters, utilise all the pauses in dictation for punctuating or vocalising your notes, indicating the words to be capitalised, planning the arrangement of your letters into paragraphs, and making all other alterations or additions necessary to enable you to transcribe rapidly and accurately.

(27) Write the name of the addressee in longhand in the margin, to relieve one letter from another. If a letter is written to the same firm frequently, a single surname is sufficient, or even the initials underlined. Some dictators number the original letters and dictate the numbers instead of the names. It is also useful to leave two blank lines after each letter. Do not include Mr., Esq., Dear Sir, Yours truly, etc., in your shorthand notes once you have ascertained the custom of the office by glancing over the files.

(28) If words are misheard, a tick should be placed in the margin so that when the dictator's mind is free, the tick may be referred to and the

doubtful notes read back. The dictator should not be interrupted in the middle of a sentence, nor before his ideas are completely expressed. It is best to settle doubtful points at the end of each letter, but if you feel compelled to interrupt, repeat quietly and inquiringly the last word caught.

(29) Leave a good margin for notes of special importance, such as the instructions of the dictator, e.g., "next post," "delivery." These should be encircled. If, say, three carbon copies of a letter are required, the fact may be indicated in the margin by placing a figure 3 inside a large letter C. If a long interpolation has been subsequently dictated, an encircled number should be placed in the margin, and the same number placed in the margin at the point where the passage should be inserted. If the chief is a very poor dictator, and goes over the matter two or three times, changing and inserting words, lines and paragraphs, then write on alternate lines and leave very wide margins.

Give Some Hints on Transcribing Shorthand Notes.

(1) Read or transcribe your notes as soon as possible after they have been written. Take in as many words as possible at a single glance and when the notes have been transcribed draw a single line through them down the middle of the page.

(2) In transcribing, carefully attend to punctuation, spelling, capitalisation, and grammar. Look well to the small words: they are the most frequent sources of error. "Take care of the monosyllables and the polysyllables will take care of themselves."

(3) In reading your notes, encircle all outlines which cause you to hesitate or stick, and when you have a little spare time, write them out several times as fast as possible, until you are sure they will never trouble you again. In this way the correct outlines will not only be focused upon the mind, but your manual dexterity will perceptibly increase. If the mistakes are not conscientiously corrected, their continued use will fix the forms more firmly in the mind and make dislodgment very difficult.

(4) Follow the sense of the matter dictated and never transcribe nonsense, even if you have missing links in your notes. Use your imagination, and be determined to puzzle out every word; but if, after much persistence, you find this an absolute impossibility, leave blank spaces. Never guess: blanks are better than mistranscriptions. "When in doubt leave it out."

(5) If any blanks remain when you have come to the end of your notes, try again to fill them in from the sense of the context. Transcription is easier by first reading the whole of the notes, or a portion of them.

(6) Keep a shorthand list of all mistranscriptions. The discovery of the causes of your errors will lead to their disappearance. Glance over this

list frequently. A wise student will not make the same mistakes twice.

(7) Many errors of transcription arise from ignorance of the meaning of the words transcribed, in cases like the following: collision, collusion; adapt, adopt; immigrate, emigrate; judicious, judicial; eminent, imminent, immanent. Lists of "similar words" should be carefully studied.

(8) In transcribing a letter on the typewriter, glance a little ahead in your notes so as to get the correct sense of the whole. If you are a beginner, read it through first, but as you become proficient one sentence or clause at a time may be enough. Be sure you understand every word. If you don't, how do you suppose anybody else will understand it? It will help you if you get the original letters and read them through. Constantly make use of a good dictionary. The best cheap dictionary is the *Concise Oxford Dictionary*. The *Authors' and Printers' Dictionary* and *The Century Cyclopaedia of Names* are also very valuable books of reference. A *Shorthand Dictionary* is always useful.

(9) In typing keep your eyes on the shorthand notes—not on the keys of the typewriter. The typing should be continuous. An expert can always read his notes as rapidly as he can type. Keep your machine constantly moving.

(10) Read the letter before taking it out of the machine, as it will then be easier to make any necessary corrections than after its removal. It is always better to re-read a letter than to have to re-type it, because re-typing takes time and wastes stationery. Correct all obvious errors in the matter dictated, but do it cautiously, and make a special study of the dictator's idiosyncrasies.

(11) Form the habit of carefully checking every letter before presenting it for signature. Compare every address, word for word, with the original. Never pass anything without intelligent verification.

(12) All papers received from the dictator should be placed face downwards, so that when you turn them up they will be in the same order as your notes.

(13) When transcribed, slip the tops of the letters under the flaps of the envelopes, and lay the letters face downwards at the side of the machine. This not only keeps them in the order of your notes, but more private should anyone come into the room.

(14) Estimate how many ordinary letters you can "take" in shorthand, and how many you can transcribe in an hour. Then try to work up to a higher speed. Constantly aim at doing better than before. It is estimated that on an average thirty-five letters can be dictated and fifteen typewritten in an hour.

(15) In your note-book write the date boldly in red ink before commencing the day's work, in order to facilitate future reference. Corners of the note-book pages may be turned up and the

date written upon them if it is desired to refer back frequently. In this case only the day of the month need be given, *e.g.*, figure 12 for the 12th.

When the note-book is full it should be numbered, dated and initialed somewhat as follows—

Number 10.
From 4th January, 19...
To 9th February, 19...
Jessie Stofer.

This matter can be typed on a gummed label and stuck on the back of the book. The name is that of the shorthand-typist. In some businesses the note-books are not only labelled in this way, but carefully indexed.

Describe a Speedy and Labour-saving Method of Handling Letters.

(1) Use a letter basket about 10 inches wide, 14 inches long, and 3 inches deep. Keep stationery in drawers on right-hand side of desk. Place all letterheads face downwards to avoid turning them round before insertion in machine.

(2) Having received face downwards from the dictator all the incoming letters to be answered in the order of the replies in the shorthand note-book, first address the envelope from the heading of the first incoming letter requiring an answer, then drop the letter into the basket face downwards so that it may not be read by others.

(3) Next put the addressed envelope into the basket, followed by the enclosures in the order of the notes.

(4) When the letter is typed, drop it into the basket along with the carbon copy.

(5) It wastes time to attach all the enclosures, etc., in the process of typing. Wait till all the notes are transcribed.

(6) When the typing is finished, take the basket of letters, etc., for signature, and assist the principal in getting at the letters quickly, so that he does not himself have to handle the enclosures, etc.

(7) Some principals desire to handle all letters alone without envelopes and enclosures. In this case, use two baskets.

(8) When signed, sort the letters, attach enclosures, and put in envelopes. Place all carbon copies in one pile ready for filing later.

EXERCISE 30

Type in single spacing with a 10 margin, leaving two spaces between paragraphs.

(a) In an issue of the *New York Journal*, that versatile and interesting writer, Mrs. Ella Wheeler Wilcox, wrote an article about stenographers, in which she sets forth the dangers and difficulties of a stenographer's life. Amongst other things she says—

The difficulty of finding a competent, intelligent,

ordinarily educated stenographer oft-times renders the life of those needing such work done, one of irritation and annoyance and trouble.

There are thousands of young women stenographers in the field seeking employment and believing themselves capable of doing whatever is required by their patrons, who, if put to the test, could not produce ten absolutely capable operators.

It is simply astounding and discouraging to find how few young women stenographers can spell properly; how few have the concentration necessary to take dictation intelligently, and how many leave out letters, misplace punctuation, and otherwise mar and spoil manuscripts which are given them to copy.

Misspelled words are so common a fault with stenographers that one is prone to wonder what there is in our public school system to praise.

The typist who can take dictation directly on the machine and does not continually ask the dictator to repeat sentences and who can hand back a perfectly spelled and punctuated letter or manuscript, is as rare as a white blackbird.

Yes, the work of the stenographer is hard; her life one of many vicissitudes and disappointments.

But before she complains of Fate and declares she is not receiving her just deserts, let her make sure that she is making all of her profession which is possible; that she is ready to give her patrons the skilled work they require, and that she can bring intelligence, correct spelling, concentration and dispatch to bear upon the task allotted her.

When she can do all this, I do not believe she will long be in need of steady employment at a good price.

(b) We give below a few rules which are standard in Remington offices—

DATE. Three spaces below the last line of printed matter on the letterhead, excepting on short letters, when it may be placed lower.

Do not write "st," "th," etc., after the day of the month.

SUBJECT. Three spaces below the date line write the subject of the letter. This custom is becoming general in business correspondence. It is a time-saving practice because it permits the omission of the formal opening sentence of acknowledgment. The standard Remington practice is also to place, under the subject, the date of the letter answered and the name or initials of the signer of the letter.

ADDRESS. The number of spaces between the last line of the subject and the first line of the address depends upon the length of the letter to be written. It should not, however, be less than two or three spaces.

Line spacing of letters may be double or single. If single there should be a double space between paragraphs.

SENTENCES. There should be either two or three spaces between sentences, one space after a comma, and one or two after a colon or semicolon.

HEADING ON SECOND SHEET. The name of company or person addressed is written at left

margin, and number of page in the middle. At the end of the line place the date in figures, using diagonal or hyphen, thus,

Mr. A. T. Brown

(2)

5/12/30

CHAPTER XIII

ARRANGEMENT OF LETTERS, ETC.

"Letter for letter is the law of all correspondence."—COWPER.

Name Some Characteristics of Typed Commercial, Official, and Private Correspondence.

Commercial. Use quarto typewriting paper, with double-line spacing, and a margin of ten degrees. Some prefer single spacing, in which case, leave double spacing between paragraphs.

Octavo memorandum forms are often used lengthwise for short communications, and these are generally initialed. Purple, black or blue ribbons are the usual colours for commercial work.

OFFICIAL. Use foolscap paper and double-line spacing. Begin every answer to an official letter with the same references and heading as the letter to which it is a reply, and indicate enclosures by a dash in the margin. Use the official terms of salutation and subscription, and write separate letters for communications on different subjects. The inside address is often placed at the bottom of the first page. Use black ribbons and a margin of fifteen degrees.

PRIVATE. Note or octavo paper is chiefly used when the letters are handwritten, but quarto paper when they are typed. If note is used for typing, single-line spacing and a margin of five degrees give the best appearance unless the letter is very short. See that the wishes of the dictator are followed in all respects; particularly in the use of the salutation and subscription. If quarto paper is used, type in the same manner as commercial correspondence.

How Much Margin Should Usually be Reserved on the Left and Right-hand Sides of a Letter?

OLD STYLE.	Left.	Right.
Octavo paper . . .	5 spaces	3 spaces
Quarto paper . . .	10 "	5 "
Foolscap . . .	10 or 15 spaces	5 "

NEW STYLE. A margin on both sides of 10 or 15 spaces. The idea is to have plenty of white space round the letter, and so make it look like a framed picture.

How Can a Letter be Artistically Arranged?

(1) The line ends should not be ragged, but of almost even length. To secure this, return the carriage as soon as possible after the bell rings.

(2) Balance is secured by wide margins all round the letter.

(3) If the letter is long, use single spacing and a ten margin on both sides. Single spacing may be used for foreign letters, where weight of paper is a consideration.

(4) Frequent paragraphs relieve monotony and invite the reader to continue reading.

Name the Six Parts of a Letter.

(1) Heading (address of sender and date).

(2) Inside address (name and address of recipient).

(3) Salutation (*e.g.*, "Dear Sir").

(4) Body.

(5) Conclusion or complimentary close (*e.g.*, "Yours truly").

(6) Signature and official designation (*e.g.*, "Cyril Midgley, Secretary").

The address and salutation are jointly called the Introduction, while the complimentary close and signature taken together are called the Subscription.

Comment Upon the Arrangement of these Various Parts in the Following Specimen Letter—

9 Southampton Street,
Holborn,

LONDON, W.C.2
18th September, 19...

Mrs. Smith Clough,
62 Guildhall Street,
FOLKESTONE.

Dear Madam,

I beg to enclose Prospectus of the above Institution for your perusal. The Institution is making great progress, and its members are increasing, so much in fact that with January 1st we are inaugurating many social schemes, viz.:

(1) Weekly social gatherings for games, cards, music, etc.

(2) A Saturday afternoon personally conducted expedition once a month to a place of interest or amusement.

(3) A holiday fund is to be started, in which the Institution adds sixpence to every pound saved by a member. Special arrangements are being made with railway companies and boarding houses.

(4) We are negotiating for special terms with four restaurants in the City to supply our members with a good cheap mid-day meal.

(5) A monthly prize competition as advertised in the magazine.

A large meeting will be held, in the Holborn Town Hall, on October 17th, at 7.30 p.m., which will be addressed by a prominent member of Parliament, leading business men and women workers and others.

Yours faithfully,

SECRETARY.

(1) The address of sender, viz., "9 Southampton Street, Holborn, London, W.C.2," should appear in the right-hand half of the paper, with each line indented five spaces. This is generally printed, but the date must always be typed three line spaces below it.

(2) The inside name and address, viz., "Mrs. Smith Clough, etc.," should begin at the margin, and each succeeding line be indented five spaces to the right of the preceding line.

(3) The salutation, "Dear Madam," is begun at the margin, and is followed by a comma. It should appear two or four line spaces below the name and address if the letter is in double spacing.

(4) Indent the paragraphs in the body of the letter five spaces from the margin. The numbered paragraphs in this illustration show how particulars introduced into a letter may be displayed.

(5) Type the complimentary close "Yours faithfully," in the right-hand half of the paper, usually immediately below the beginning of the sender's address. The length of the signature will, however, determine this. When such a salutation as "Dear Sir" is used, the subscription "Yours faithfully" is most appropriate, but if the salutation is more personal, the complimentary close should be less formal. Never abbreviate the complimentary close, and let only the first word begin with a capital. Some firms prefer each line of the subscription to begin at the same place.

(6) The official designation, "Secretary," should be indented ten spaces to the right of the complimentary close, and typed at a sufficient distance from it to allow for the signature. Some use capitals, but this is needless.

Mention Some Points to be Observed in Typing Letters.

(1) In replying to a letter always refer to its date, and quote the reference number and the initials of the person who signed it.

(2) Do not prefix the abbreviation "Messrs." to impersonal names such as "The Garden City Press, Ltd." The American rule is that "Messrs." is not used before a corporation name. Such a corporation may be recognised by the fact that

"and" is omitted before the word "Company," as "The J. F. Holden Co."

(3) To a firm composed of a man and woman use the salutation, "Dear Sir and Madam."

(4) Titles may be abbreviated when the full Christian name is used, as: Prof. William James, Col. John North, but if only the surname is used, type the title in full, as: Professor James, Colonel North.

(5) It saves time to use the tabulator for paragraphs, etc.

(6) As a rule indicate numbers, when less than 100, in words, not figures. When standing alone, type fractions in words, as five-eighths, seven-sixteenths.

(7) Type sums of money first in figures, and afterwards in bracketed words, viz.: £1,000 (One thousand pounds). At the end of sets of figures like £100 or £3. 5. 0 stops should not appear.

(8) Every page, except the first, should be numbered.

(9) Long quotations, or tabular statements, may be typed in single spacing, and centred, at a different indentation from the other matter, or even from the paragraphs. Where a bi-chrome ribbon is used, they may often with advantage be typed in a different colour.

(10) If possible, avoid finishing a page with a full stop, so that the reader is obliged to read on to the next page.

(11) In circular letters, leave enough, but not too much, space for the name and address to be inserted.

(12) Avoid abbreviations like Chas., Thos., Hy., Geo., Jno., Jas.

(13) When typing several letters of the same kind, always copy the last letter written, thereby proof-reading the preceding ones. They should be checked, however, about every five in case of error.

What Qualities Should a Good Business Letter Possess?

It should be clear, correct, concise, coherent, and courteous.

Give Some Examples of Words and Phrases Which Should be Avoided in Business Correspondence.

Too much use of the word "favour" for "letter," of the word "same"; also such hackneyed phrases as "Your favour to hand," "Trusting same will be satisfactory," "Soliciting your further orders," "We are sending you herewith," "Your continued patronage is solicited."

How Should the Date of a Letter be Typed?

With the day first, the month second, and the year third, thus: 12th July, 1930. Do not abbreviate the month, as the better appearance of the

whole word compensates for the little extra time spent upon it. Never use the form 12/7/30. It is quite unnecessary to have a printed dotted line to accommodate the date, as it usually takes longer to adjust the paper to the line than to type the date itself. Neither should the figures "19" be printed at the end of the line, as this only increases the work of the typist. The American method, viz.—

Fourth
August
1930

is pretty, but wastes time and is less clear. Do not type a stop after "st," "nd," "rd," or "th" in dates.

State the Three Modes of Typing Inside Addresses.

(1) By using separate lines for name, street, and town in five space indentations, and single spacing, thus—

J. H. Hobbs, Esq.,
1 Park Avenue,
SKIPTON.

(2) With the street and town typed on the same line, in single or double spacing, thus—

J. H. Hobbs, Esq.,
1 Park Avenue, SKIPTON.

(3) With the name, street, and town all beginning at the margin without any indentation, thus—

J. H. Hobbs, Esq.,
1 Park Avenue,
SKIPTON, or

J. H. Hobbs, Esq.,
1 Park Avenue, SKIPTON.

No. (1) gives the best appearance, but in Nos. (2) and (3) a little time is saved. Double spacing saves time when the letter is in double spacing. Avoid such abbreviations as St., Pl., Rd., Av., for Street, Place, Road, Avenue, etc.

The practice of typing the inside address at the bottom of the page is an old one, and is almost dead. The modern method of placing it at the top is more practical, because if it is left until the bottom of the page is reached, there is often insufficient room for its insertion. The addressing of circulars is also a simpler process when the address is typed at the top.

What is a Letter Reference?

It consists of letters, words or numbers, or a combination of them, placed at the top left-hand corner of a letter, or in the middle of the page a little above the level of the salutation, to facilitate future reference to correspondence on the same subject. It should always be quoted in a reply.

How Should Subject-headings be Typed in Letters?

(1) A single heading should appear in the middle of the page, underlined, thus—

"Dear Sir,
FIRE INSURANCE.

Replying to your letter of the 16th inst., etc."

In this case the line spacing is the same as though the heading constituted a line: in other words, two line spaces should precede and two follow the heading.

(2) Two or more headings may appear either in the middle of the page as in No. 1, or at the beginning of a paragraph, thus—

"Dear Sir,
FIRE INSURANCE—Replying to your letter of the 15th inst., etc.

REPAIRS.—We have carefully examined, etc."

(3) In very short headings the letters may be spaced and underlined, e.g., "R A T E S." Split long headings into two or three lines.

(4) Headings should generally be in capitals and underscored, but if a heading is followed by a sub-heading, type the heading in capitals and the sub-heading in small letters, e.g.,

EXECUTORS OF SAMUEL JOHNSON.

Sale of Household Furniture.

(5) Headings may be typed in underlined small letters as an alternative to Capitals.

(6) If the word "Re" is used do not type a stop after it.

How Should Continuation Sheets or Followers be Typed?

The usual ways are—

(1) To type only the number of the follower in brackets in the middle of the page.

(2) To type the name of the addressee in the left-hand corner, and the page number in the middle, or immediately after the name, e.g.—

Messrs. Maurice Thompson & Co. Ltd. (2)
Messrs. Maurice Thompson & Co. Ltd. - 2

(3) Like No. 2, with the addition of the date in right-hand corner.

(4) With the name abbreviated, e.g.—
Messrs. M. T. & Co. Ltd. (2)

A follower should not be used for the subscription alone, but should contain at least three lines, if possible. Use blank sheets for followers.

In the Absence of the Principal from the Office,
How Are Letters Usually Signed?

(1) By a person specially authorised, thus—

Per pro. Charles G. Bancroft & Co.

ERNEST JONES.

- (2) By a person not specially authorised, thus—
For Charles G. Bancroft & Co.

ERNEST JONES.

All letters should be signed or initialed by a responsible member of the firm or company, as a typed signature is not legal.

If the Initials of the Dictator and Typist are given on the Letter, Where Should They be Placed ?

The dictator's initials are usually typed in full without any stops or spaces between them, followed by a dash (or shilling stroke) and the surname of the typist. For example, a letter dictated by Mr. George Lane to Miss Grace Hill would be shown thus: GL-GH, or GL/GH. An alternative, in the case of a small firm, would be of the surname initials only, viz.: L/H. This should appear about two inches above the inside address.

How are Typewritten Copies of Letters Distinguished from Originals ?

The word "Copy" should be typed in underlined capitals, or bracketed small letters in the top left-hand corner of the page. The signature should also be preceded by the word "signed" in small letters and enclosed in brackets.

How Should a Lady be Addressed when the Signature Gives no Clue as to Whether She is Married or Unmarried ?

As though she were unmarried, using the term "Miss." In signing letters to strangers, a woman should always write her full Christian name, and prefix the word "Miss" or "Mrs." in brackets.

How Should a Man Who Signs Himself "F. Ward Pollard" be Addressed ?

In the same manner as the signature, and not "F. W. Pollard." The word "Mr.," "Esq.," or other designation must be added, as well as any title or degree he may possess.

How Can Stationery be Economised ?

By storing it, so that it does not become dirty by exposure, nor creased by careless arrangement. A drawer of scrap paper should be kept for trial work.

What is Meant by Inward and Outward Correspondence ?

Inward correspondence refers to letters received, and outward correspondence to letters sent out.

What is a Letter Register, and a Postage Book ?

LETTER REGISTER. A book in which particulars of letters received are entered daily. It gives a number to each letter, a summary of its contents,

and shows how it was disposed of, etc. The book is also called "Correspondence Register."

POSTAGE BOOK. A book in which letters posted are recorded. Its columns are usually headed with the date, name and address (of addressee) and cost of letter, but in a more elaborate book the following columns are added: Time of posting, where posted, initials of person posting, kind of packet.

Which is the Best Way to Record Addresses ?

Either in a loose-leaf book or card-index. This mainly depends on the number of addresses, and whether they are frequently altered.

How Should a Typist Copy from a Large Book, and Transcribe from a Shorthand Note-book ?

The large book should lie flat on the table with that part of it from which the matter is being copied nearest to the machine. If possible, the book should be raised sufficiently near to the eyes to prevent back-bending. This can be done by raising the book in a reclining position against other books, etc. A dictionary holder (adjustable to any height or angle) may also be used.

The shorthand note-book should be placed in a Copyholder which goes behind or alongside the machine.

What are "Follow-ups," "Chasers," "Grips," "Form Letters," and "Ticklers" ?

FOLLOW-UPS. Persuasive or angling letters sent out at various intervals with a view to inducing a person to buy goods, or pursue a certain line of action.

CHASERS. Letters which are stronger and more forceful in tone than "follow-ups," and which are often accompanied by samples of goods.

GRIPS. Letters written in the strongest and most persuasive tone possible. These are sent as a last resource and are designed to have the greatest pulling power. They have the effect of either "gripping" the customer or of fixing his determination not to buy.

FORM LETTERS. A collection of follow-ups, chasers and grips. These are usually produced by the Multigraph process, and an effort is made to match the letters with the names and addresses subsequently typed in.

TICKLERS. Letters soliciting further orders, or sent out with the object of reminding a customer that he has not yet responded to previous communications. The "Jogger" is a card index used for a similar purpose.

EXERCISE 31

Make an exact copy of this letter, using Tabulator stops as indicated. (See page 76.)

10 15 20 25 30 40 45 50

62 Guildhall Street,

DEWSBURY.

2nd July, 19...

Messrs. Peter Bell & Sons,
Cyclops Works,
DEWSBURY.

Dear Sirs,

TYPEWRITER SUPPLIES.

May we have the pleasure of supplying you with any of the following typewriter accessories, viz.:-

Carbons and Ribbons.
Stencil inks and waxes.
Brushes and erasers.
Typewriting paper and envelopes.
Duplicators, typewriter desks and chairs, etc.

Our stock is open to your personal inspection at any time, and if you are unable to call, we shall be pleased to submit samples on hearing from you. We are continually using the above supplies in our own office, and our long experience will enable us to furnish you with the best class of goods obtainable at the most reasonable prices. We can quote special terms for large quantities.

Any information or assistance we can give you will always be at your disposal.

Yours faithfully,

EXERCISE 32

Type in single spacing, and fix tabular stops as before.

10 15 20

35 40 45

75 Coolinge Road,
IPSWICH.

20th February, 19...

W. D. Brierley, Esq.,
6 Shellons Street,
IPSWICH.

Dear Sir,

I beg to inform you that the business of my late father, Mr. T. E. Harrison, will be continued by his executors at the same address and under the same name as heretofore.

You will doubtless be aware that this business is one of the oldest in Ipswich. It was established 33 years ago, and as a result of the energy and integrity of my father, it has acquired a sound and solid reputation for high-class work at moderate charges.

The business of the firm will in future be carried on under my immediate personal supervision, and it will be my earnest endeavour to sustain the good name and high business reputation of my father. I am always ready to undertake any of the following classes of work:-

House and Shop decorating.
Sign, Facia and Glass writing.
Plumbing, Gas and Hot Water fitting.
Bricklaying and Plastering.
Paperhanging.
Carpentry.
Glazing.

I shall be pleased to wait upon you at any time, or to furnish you with estimates. Orders shall be executed with the utmost promptness and fidelity.

With many thanks for your support in the past, and always with pleasure at your service in the future,

I remain,

Yours faithfully.

EXERCISE 33

(COPY)

MOORS SAMOAN TRADING &
PLANTATIONS, LTD.

Apia,
SAMOA.

17th July, 19...

Mrs. Smith Clough,
62 Guildhall Street,
FOLKESTONE.

Dear Madam,

It is a real pleasure to hear that "With Stevenson in Samoa" has afforded you some enjoyment.

Mr. Stevenson was so well beloved by his readers that even my small efforts appear to furnish some new lights and give enjoyment to those who still want to know all about this lovable character.

Stevenson (often propped up in bed) wrote out his stories on rough slips, and Mrs. Strong, or Lloyd Osborn, copied them with a Caligraph typewriter. Sometimes Mrs. Strong or Osborn took down from Mr. Stevenson's dictation. Sometimes he used the machine himself, but I think that he wrote out most of his material on the rough slips. Time was nothing to him. Sometimes he worked late at night, and if in the humour would rise from his sleep to note down the passing phrases as they rose in his imagination. I never saw him with any note-book ready at hand to jot down impressions, but he often told me that it was a good idea to do so. He was a great genius, and a lovable man.

Yours faithfully,

(Signed) H. T. MOORS.

EXERCISE 34

Type the following letters in double-line spacing, and with a 10 margin. Use single spacing for lists of Certificates and Testimonials.

APPLICATIONS FOR SITUATIONS.

10 Ash Grove,
SALTWOOD.

25th February, 19...

H. M. Temple, Esq.,
129 Burgate Street,
CANTERBURY.

Dear Sir,

I think I can satisfy your requirements for the position you advertise in to-day's "Daily Telegraph." My qualifications are these :—

Shorthand and Typewriting Speeds : 120 and 50 words a minute respectively.

Average Daily Output : 60 letters.

Quality of Work : Neat and accurate ; good spelling and punctuation.

Education : At Shorncliffe Girls' School, Boston, and two private girls' schools in Edinburgh. Business College graduate after one year's training.

Experience : Nine months in Solicitor's office.

Age : 18.

References : Mr. J. H. Powell, Farnham Castle, Evesham, and Dr. Ewart Evans, The Grange, Saltwood.

Respectfully yours,

EXERCISE 35

3 Encl.

97 Hillier Road,
FOLKESTONE.

30th November, 19...

Box B. 58,
"Daily Telegraph" Office,
Fleet Street, E.C.4.

Sir,

In response to your advertisement in to-day's "Daily Telegraph" for a Shorthand-Typist, I beg to apply for the position.

I am 18 years of age, and have just completed a two years' course of training at the Folkestone Business College, prior to which I was a pupil for five years at St. Mary's Secondary School, Folkestone.

At the Spring Examinations this year I was successful in obtaining the following certificates:—

Royal Society of Arts Shorthand, 100 words a minute; and Advanced Typewriting.

National Union of Teachers, Shorthand Advanced Theory.

London Chamber of Commerce, Advanced Typewriting.

During the past six months I have been entrusted with important practical work of an exceedingly varied nature, and for two months in the summer I was engaged on Private Secretarial work for a Member of Parliament, who was staying in Folkestone.

I enclose testimonials from the following:—

Principal of the Folkestone Typewriting Office.

Mr. J. R. Morrison, LL.B.

Rev. Henry Campbell, M.A.

Trusting my application will be successful,

I am,

Yours respectfully,

PARAGRAPHING, POST CARDS, ENVELOPES, AND ENCLOSURES

"As education advances . . . there will be more correspondence by letters."—HELPS.

State the Rules for Paragraphing.

Ordinary paragraphs begin five spaces from the margin.

Numbered (or lettered) paragraphs may be typed in different ways, but the two following are the best, viz.—

(a) Begin the first line at the margin and the subsequent lines three or four spaces to the right. This is sometimes called an "extension," and is known to printers as a "hanging paragraph," e.g.—

(1) The stock should be taken immediately after the close of the last day of the period, and the basis of the valuation should be cost or market price, whichever is lower.

(2) The work of stocktaking should be apportioned by allocating one person to call out the quantities and descriptions of the goods; another to enter these particulars on the stock sheets, etc.

(b) Type the numbers five spaces to the right of the margin, and bring subsequent lines to the margin, e.g.—

(1) The stock should be taken immediately after the close of the last day of the period, and the basis of the valuation should be cost or market price, whichever is lower.

(2) The work of stocktaking should be apportioned by allocating one person to call out the quantities and descriptions of the goods; another to enter these particulars on the stock sheets, etc.

Two spaces should follow bracketed numbers, but no stop. A full stop and three spaces should follow unbracketed numbers.

As a rule, type sub-paragraphs in single line-spacing, separating them from each other by double line-spacing, and from the paragraphs by treble line-spacing. If numbers are used for paragraphs, use letters or Roman numerals for sub-paragraphs, or *vice versa*.

What Precautions Should be Taken to Avoid the Omission of Enclosures with Letters?

(1) Type the abbreviations "Encl." or "Enc." at the top or bottom left-hand corner of the letter, with the number of enclosures in figures after it, or make a stroke in the margin with a pen, or a hyphen with the typewriter, opposite the paragraph referring to the enclosure; or stick an adhesive coloured tab bearing the word "Enclosure" at the top or bottom of the letter.

(2) If possible, place the enclosure in the envelope as soon as it is typed.

(3) If not possible, write "E" in pencil in the corner of the envelope where the stamp will be placed.

(4) The nature of the enclosure can be indicated by abbreviations, such as "Rt." for receipt; "St." for statement; "Cq." for cheque; "P.O." for postal order, etc.

(5) All enclosures should be fastened together if possible, or so folded that one cannot be withdrawn without the others.

How Should Enclosures be Attached to a Letter?

Attach a small enclosure, such as a cheque or receipt, to the face of the letter; but fasten a formal enclosure such as pamphlet or catalogue to the back. Fold enclosures so that they can be immediately seen when the letter is handled. They should neither fit too tightly, nor lie too loosely in the envelope. Use paper fasteners, but if an ordinary pin has to be used, stick it through from front to back, and through to the front again. Then push the point through the first sheet only, and it will come between the two papers, and be quite safe.

m 60

Which Are the Best Envelopes to Use for Octavo, Quarto, and Foolscap Paper?

OCTAVO AND QUARTO. Commercial size, about 6" by 3½", or for private letters, square size, about 5½" by 4½".

FOOLSCAP. Foolscap size, about 9" by 4".

The use of coloured envelopes for foreign trade is sometimes an advantage for postage purposes. Envelopes with straight flaps are best for type-writing. The envelopes should always match the letter paper.

16495

How Should Octavo, Quarto and Foolscap Paper be Folded for Commercial, Square and Foolscap Envelopes?

COMMERCIAL.

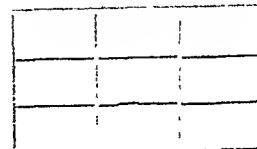
Octavo. In three folds; thus—



Quarto. In six folds; thus—



Foolscap. In nine folds; thus—

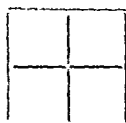


SQUARE.

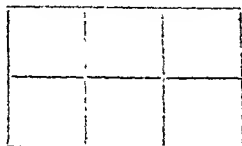
Octavo. In two folds; thus—



Quarto. In four folds; thus—

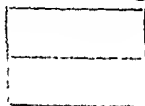


Foolscap. In six folds; thus—

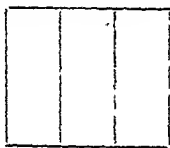


FOOLSCAP.

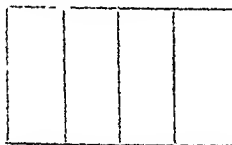
Octavo. In two folds, lengthwise; thus—



Quarto. In three folds; thus—



Foolscap. In four folds; thus—



In folding letters bring the bottom portion within about half an inch of the top. They are not so easy to open when the top and bottom are exactly even.

How Should Envelopes be Addressed ?

It is usually better to address the envelope before typing the letter, and to make a pencil note in the top right-hand corner if an enclosure should be inserted.

Care should be taken to give the full address, including the name of the county or nearest post town, if necessary.

The envelope address is sometimes spoken of as the "Outside address."

Type the name and address in the lower half of the envelope and set out as follows—

(1) If the name and address consists of three lines, indent each line about ten spaces to the right of the preceding line.

(2) If it consists of four or five lines, indent about five spaces.

(3) Double line-spacing is usual for envelopes.

(4) If capitals are used for the name of the town

or city, use spaced capitals for short names like L E E D S, but unspaced capitals for long names like FOLKESTONE. This takes extra time and therefore small unspaced letters are usually preferable.

(5) The quickest way to address envelopes is to start each line at the same margin, that is without indenting each line, and type the name of the town in ordinary type.

(6) Special references such as "Express," "Dept. A.," etc., should be typed in the top left-hand corner of the envelope in underlined capitals or small letters.

(7) Try to secure balance by having equal margins on both sides of the address.

How Can the Addressing of Large Quantities of Envelopes be Facilitated ?

(1) By keeping all the blank envelopes on the left side of the machine, flaps all one way, and placing them face downwards on the right side of the machine after they have been typed.

(2) The quickest way to address a large quantity of envelopes if a special envelope-addressing attachment is not used on the machine is to feed a blank envelope into the machine with the same twirl of the thumb wheels as is used to take a typed envelope out of the machine. This is continued until all the envelopes are typed.

(3) Place the card index, or list from which the addresses are taken, on the side where the light is best. When the addresses are taken from a book, place the half of the book in use next to the machine.

(4) In typing foolscap envelopes it is customary to insert the envelopes with the flap to the left. When reading over envelopes from a list of addresses, make all the envelopes wrongly addressed project beyond the others, so that they can be easily extracted afterwards.

(5) In spare moments it is a good plan to address envelopes to regular correspondents, and to keep these in alphabetical order in a card-index drawer. This is a great convenience in a rush.

(6) A rapid addressing machine is obtainable for envelope addressing. The impressions are taken from a stencil, and the machine is capable of producing 10,000 impressions from the same stencil. These may be obtained at a speed of 3,000 an hour and a cost of 2d. a 1,000 addresses.

What is the "Window," "Outlook," or "Panel" Envelope ?

An envelope with a section cut out of it and a piece of transparent paper substituted. The address typed on the document inside the envelope is visible through the window from the outside. With this envelope a saving of time and labour is effected.

The size of the panel varies, but the average is about $4\frac{1}{4}$ " by $1\frac{1}{4}$ ". The typist must take care

that the name and address will fit into the space provided, because if the name of the town is hidden from view, the letter will be treated as an undelivered packet. Take care also that no other part of the letter shows through the window. This kind of envelope is chiefly used for invoices.

When are Post Cards Used, and How Should They be Typed ?

They are used for brief communications when there is no necessity for privacy. Solicitors do not use them.

They should be typed as follows—

(1) On thin cards, so that they may be readily fed into the machine.

(2) When thick cards are used, a card-holder, or similar device is necessary to obtain good work.

(3) Use single spacing with a five margin, unless the communication is very short, when double spacing is better.

(4) As a rule, the address, salutation, and complimentary close are omitted from the communication side.

(5) As carbon copies are not so easily taken as of letters, note the contents on a sheet of filing paper, or at the bottom of the letter to which the card is an answer.

What Facilitates the Folding of a Large Number of Circulars ?

The use of a paper-cutter for making the folds if done by hand. A machine can be obtained for this purpose.

Which is the Quickest Method of Sealing a Quantity of Envelopes ?

By means of machines, which moisten the flaps, seal the envelopes, and fix the stamps.

The quickest way, if machines are not used, is to lay a number of envelopes on the table, with flaps opened and the gummed edges close together. Then moisten the whole at one operation with a damp brush, cloth, or sponge, and quickly seal. In placing stamps on a batch of letters, moisten them in strips, holding the damped strip in one hand, and sticking them on one by one with the other. A bottle of water and a little brush is always useful for "licking" gummed edges, whether of wrappers or envelopes.

EXERCISE 36

Type the indented portions in single spacing and the rest in double spacing.

Apsley House,

EDINBURGH.

28th May, 19...

Mr. John Burroughs,
4 Castle Street,
LEIGH.

My dear John,

In answer to your inquiry, single, double and

treble line-spacing should be used in typewriting as follows:—

SINGLE—For Letters.

Long extracts.

Side headings in specifications.

Foot-notes.

Poetry.

Plays.

DOUBLE—For Letters.

Lectures, speeches, etc.

Essays, stories, etc.

Legal documents.

Envelope addresses.

TREBLE—For Draft legal work.

Work to undergo considerable correction.

Yours sincerely,

EXERCISE 37

Type in single spacing, with double between paragraphs.

14 Donovan Road,

CARLISLE.

15th April, 19...

Dear Miss Student,

I am very pleased to hear from you in regard to the points which have troubled you in your typewriting studies. I will deal with them in the order in which they arise in your letter.

(1) With regard to the difference between Insurance and Assurance, the *Oxford English Dictionary* says: "The present usage is to differentiate life assurance, and fire and marine insurance." That, I take it, means that assurance is used for something certain. We must all die, but we are not sure that a particular house or ship will be destroyed by fire; hence, Life Assurance, but Fire or Marine Insurance.

(2) In typing poetry, where a line is too long for the width of the paper and has to be carried to a fresh line, the word or words carried over should finish as near as possible at the same place as the preceding line. This is called, by printers, "hooking in." Example—

"I know not where the white road runs, nor what the blue hills are,
But a man can have the sun for friend, and for his guide a star;
And there's no end of voyaging when once the voice is heard,
For the river calls, and the road calls, and oh! the call of a bird!"

(3) In the typing of poetry, when an extra syllable is added to a word in the past tense, use a grave French accent if provided on the machine; otherwise the apostrophe makes a good substitute, e.g., "raisèd." The apostrophe is also used where the "e" is omitted in such words as power, flower, and heaven, e.g., pow'r, flow'r, heav'n.

(4) Streets bearing the name of a saint, such as St. John's Street, St. Peter's Avenue, should

be indexed as though the name was written in full, *i.e.*, with the words beginning "Sa" rather than with those beginning "St."

(5) In printing, the right-hand leaves of a book, which are generally paged with odd numbers, are called "recto" leaves, while the left-hand leaves, which are generally paged with even numbers, are called "verso" leaves.

I shall be glad to help you with any other information which it is within my power to supply.

With all good wishes for your success in the forthcoming examination,

I remain,

Yours faithfully,

(Signed) DOROTHY TEACHER.

EXERCISE 38

Type in single spacing, as before.

14 Donovan Road,

CARLISLE,

17th May, 19...

Dear Miss Student,

In reply to your letter of the 15th inst., I have much pleasure in answering your questions on the subject of Abbreviations.

O.K. You ask how this can possibly mean "In good order." It certainly looks arbitrary, but there is an interesting story connected with these letters. It is said that some years ago a certain illiterate man made his fortune abroad in gold mining. When he was asked one day to state whether a bill in his name for a large amount was in order, he scrawled upon the back of it the words "Orl Krect" and his name. This was his way of

showing that it was "all correct," and since that time the letters "O.K." have had that meaning.

N.B. Do not use this for Scotland (North Britain).

R.S.V.P. It is incorrect to use this when an invitation is issued in the third person.

Oz. and Viz. The last letter of these words is not properly "z" but a corruption of the sign used in the Middle Ages to denote the omission of the last letter or letters of a word. For "ounce" they wrote "o," and for "vide-licet," "vi," each followed by the sign of omission, which in course of time has become "z."

JUNR. This should be placed before the abbreviation "Esq." in a name, *e.g.*, "John Anderson, Junr., Esq."

MONS. This must never be used when writing to a French gentleman. He would consider it an insult. Write "M." or "Monsieur" in full.

MM. is the abbreviation for "Messieurs," and is used when writing to two or more French gentlemen.

MLLE is the correct abbreviation for "Madoiselle" (*not* Mdlle), and a full stop should not be placed at the end.

MME is used for "Madame." No stop is placed after it.

SIG. (Signor) is the Italian for Mr.

HERR (abbreviation "Hr.") is the German, Danish, Norwegian, and Swedish masculine address. But on a letter, type "Herrn" or "An Herrn." The plural is "Herren."

If there is any other point on which I can enlighten you, I shall be glad to hear from you.

Yours faithfully,

CHAPTER XV

CARBON, ROTARY, AND PRESS COPYING

"Dat baby ob you's," said Mrs. Jacksing, "am de puffek image ob lus fathah."

"Yaas," answered Mrs. Johnsing "He am a reg'lar calbon copy."

What is Meant by "Manifolding" as Applied to Typewriting?

Taking copies of typewritten matter by means of sheets of carbon paper, called "carbons."

Describe the Different Kinds of Carbons.

SINGLE. Carbonised on one side only, and generally called "semi-carbons." This kind is almost exclusively used.

DOUBLE. Carbonised on both sides. Where a large number of carbon copies is required and a flimsy paper is used, a carbon paper having both sides carbonised gives a clearer impression.

COPYING. Carbonised on one side and used for typescript to be afterwards press copied, or used in duplicating. Each carbon copy will produce about six press copies. Copying carbons are, however, seldom used.

DUPLICATOR OR HEKTOGRAPH. For use with the Hektograph process of duplicating. This saves the trouble of changing the ribbon when making copies for the hektograph. In fact, it is better to remove the ribbon entirely when using Hektograph carbon paper. This carbon paper is made in purple only.

BILLING CARBON. For use in manifolding invoices and forms used in connection with billing and charging systems.

Carbons are manufactured soft or hard. Soft carbons are best for pad machines and hard ones for ribbon machines.

Carbons are also made in different thicknesses, known as featherweight, medium, and standard weight. Featherweight carbons are higher in price than the thicker qualities, but a larger number of copies can be taken with them at the same time

—up to 15 on a suitable manifolding paper, using a hard platen in good condition. Medium and standard weight carbons are better for ordinary work and last longer.

In which Colours and Sizes are Carbons Made?

Colours. Chiefly black, purple, blue, red, and green.

Sizes.	Quarto	. . .	8" by 10½"
	Foolscap	. . .	8" by 13"
	Draft	. . .	10"-10½" by 16"
	Brief	. . .	13" by 16"
	Demy	. . .	17½" or 18" by 22"

How Can Economy in Carbons be Practised?

(1) Keep them in a flat box so that the edges do not become crumpled.

(2) Use the carbons most worn for copies nearest the top copy.

(3) Turn them upside down frequently, so that the surfaces become as evenly worn as possible.

(4) When worn in lines, a strip cut off the top will bring the unused portion into action and prolong the life of the carbon.

(5) Place a backing sheet behind the carbons in the typewriter so as to get cleaner and sharper impressions. A piece of stout paper rolled round the platen will also serve.

(6) Rub worn carbons fairly vigorously with a duster.

(7) Hold them in front of a fire (not too near) for a few seconds, as heat distributes the colour.

How Can the Quality of Carbons be Tested?

(1) Expose them to the sun for a short time. If they begin to fade, the colour is obtained from an aniline dye, and is therefore fugitive.

(2) Rub your fingers over the carbonised side, and if dirty, the results on the paper will not be good. The best carbons have a brilliant, not a greasy surface. A good black should be quite permanent; purple, etc., is less so.

What Conditions Must be Observed in Order to Produce Good Carbon Copies?

(1) Use good carbons.

(2) Strike the keys harder in proportion to the number of copies taken.

(3) Use thin paper and featherweight carbons if six or more copies are required.

How Many Copies Can be Produced with Carbons?

This depends upon the quality of paper and carbons. With very thin paper and featherweight carbons, eight to fifteen copies can be taken simultaneously, but four to six is the usual number with paper of medium thickness and standard weight carbons. A hard platen will give more

resistance, and, consequently, better copies. Remember, however, that hard platens waste ribbons and damage the type, and should only be used for maximum manifolding. Platens harden with age.

Describe the Process of Arranging the Carbons and Feeding Them Into the Machine.

There are various methods, viz.:

(1) Lay a piece of blank paper on the table right side upwards, then a carbon on the top of it with the carbonised or coated side downwards. Follow this by another sheet of paper and another carbon, coated side downwards, and so on, until the required number is obtained. There should be sheets of paper both top and bottom. Then place all the layers in the machine, taking care that the carbonised sides of the carbons face the platen.

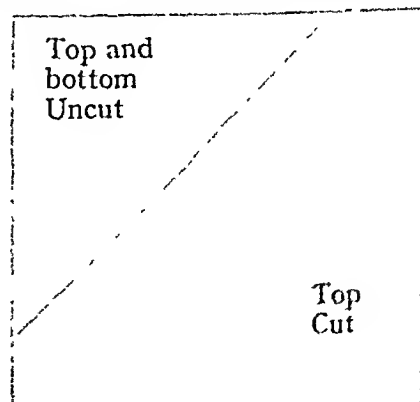
(2) Proceed in the same way as No. 1, but let the carbons protrude about one inch from the top of the paper. When the typing is finished, seize the protruding edges of the carbons and draw them all at once from the paper.

(3) Clip off the upper left and lower right corners of the carbons as they lie face downwards. After typing, seize the papers by the upper corner and shake the carbons out at the bottom. The object of cutting the lower right-hand corners is that the carbons may be reversed.

(4) Insert the sheets of paper in the typewriter, without carbons. Let the platen grip them about half an inch. Then interleave the sheets with carbons. Another turn of the platen will grip all the carbons. As the carbons will then protrude at the bottom of the papers, they can easily be extracted when the work is finished.

(5) Clamp the tops of the papers as they lie upon the desk. Then interleave the carbons and insert in the machine, after removing the clamp.

(6) Cut down an empty carbon box like this—



Then stack the sheets of carbon and plain paper in the box alternately, tilt up the uncut corner of the box and they will be ready for insertion in the machine.

(7) Paste a few carbons together at the top and bind them more securely by folding a piece of paper over them and pasting this down also. Then interleave the paper as required. This method is not so satisfactory as the others.

(8) To check whether they have been properly fed into the machine, twirl the thumb wheels and bring the sheets a few inches into view.

(9) The difficulty of feeding a number of carbon copies into the machine can be overcome by folding a strip of paper in the form of a clip over the tops of the papers, turning the folded edge into the machine. Lift this off as soon as the carbons are through.

How Can the Lower Sheets be Prevented from Slipping?

- (1) By not allowing the platen to become greasy.
- (2) By folding back the top of each carbon about half an inch and laying the next sheet of paper into the fold. The above methods of clamping the papers at the top are also preventative.
- (3) By using the thumb wheels for line-spacing instead of the lever. This method is too slow.
- (4) Slip a gem clip over the stack of papers when in the machine.
- (5) When it is necessary to remove half-finished carbon work from the machine to type an urgent letter or telegram, the papers can be kept together by putting one gem clip at the top and one at the side of the papers before removal, and one clip at the bottom when taken out. When reinserting remove the top clip first and afterwards the others.

In rush work time can be saved by getting the office boy or girl to interleave the carbons and fasten each batch with a non-piercing paper-fastener. This may be done by the typist in spare time. The helper may also remove the carbons. Letterheads may be obtained with the carbon copy sheet attached at the top by a perforation. In this case all that needs to be done is to slip in the carbon between the two sheets.

How Can Carbon Copies of a Draft or Brief Document be Obtained Without Carbons of the Same Size?

By using two quarto carbons for draft, and two foolscap carbons for brief. Join these together at the back by means of small strips of stamp-edging.

How May the Wrinkling or "Tree-ing" of Carbons be Partially Remedied?

- (1) By pressing the paper release until the papers are caught in the feed rolls; and
- (2) By gently stretching the carbons between forefingers and thumbs, or rubbing the hand over new carbons several times before using, or damping

and laying them between blotting-paper. Creasing is often caused by an imperfect or badly adjusted paper-feed.

To keep carbons from curling, bend the edges backwards and slightly crease them.

How Can Important Words be Emphasised in Manifolding?

By means of capitals and the underscore. The underscoring may be done in red by the use of strips of red carbon, or afterwards in red ink with pen and ruler.

How May Errors be Corrected in Carbon Copies?

To correct whilst in the machine, turn up the platen until the error appears well above the printing point. Then erase on the bottom sheet against the platen, and place a slip of paper over it. The carbon and the next sheet can then be laid on the slip and the error on the second sheet erased in the same manner. When the erasures have been made on all the sheets, take out the slips of paper and hold the whole of the papers, to prevent slipping, while returning the sheets to the printing point. Then type in the correct word or letter. A piece of cardboard, or oil sheet, may be used as a base for the erasures instead of inserting slips of paper.

Unless the typist discovers the mistake whilst the letter is in the machine, it is usually more practicable to correct the copies separately after they have been typed. In this case the erasures may be made either out of the machine, or when the pages are separately reinserted. For erasures in carbon copies, use an ordinary pencil eraser before applying the typewriter eraser, as it produces cleaner work. Wherever possible carbons should match the ribbon, but when the colour of the ribbon on the machine differs from that of the carbons, a correction may be made by erasing the error, adjusting the paper to position for typing, and holding a carbon of the required colour in front of the typescript whilst the keys are struck.

How Can Copies of Outward Letters be Taken?

By means of—

- (1) Carbons.
- (2) The Rotary or Rapid Roller Copier—a cylindrical machine, which by turning a handle copies letters on a roll of damp tissue paper. A knife automatically cuts the tissue copies and they are afterwards ready for filing with other correspondence, or for binding in loose-leaf letter-books
- (3) The Press-copying Process.

The apparatus and materials required for this process are—

- (a) A copying ribbon.
- (b) A screw-press.
- (c) A copyograph, which is a damping apparatus consisting of two boards (or porous stones), two zinc trays, and porous sheets.

(d) Letter Book of Japanese paper.

(e) Oil, or waterproof, sheets.

This method is generally used by small firms only.

Enumerate Some Advantages of Rotary Copying Over Press Copying.

- (1) The process is quicker.
- (2) The copies can be filed separately.
- (3) The letters are not so liable to become smudged.

Enumerate the Advantages of Press Copying Over Carbon Copying.

- (1) It is quicker to insert single sheets into the typewriter than several sheets.
- (2) Press copies are absolute facsimiles of the originals, and include the signature, alterations, etc. In carbon copies alterations must be separately inserted and are liable to be omitted altogether.
- (3) Subsequent alterations made in a press copy are more easily detected than in a carbon copy, as the press copy paper is more flimsy.
- (4) Copies of all outgoing letters appear in the Letter Book in chronological order, and may afterwards be indexed as a whole.

Enumerate the Advantages of Carbon Copying Over Press and Rotary Copying.

- (1) A facsimile carbon copy is produced at the time of writing, which saves the time and labour of the clerk who press-copies the letters, and afterwards indexes the Letter Book.
- (2) Copies are more sure of being taken.
- (3) No special appliances are needed.
- (4) Carbon copies can be filed more easily and conveniently with other correspondence on the individual system of filing.
- (5) Carbon copies are better to handle because the paper is less flimsy.
- (6) Record ribbons can be used in carbon work, which prevent smudging and give much cleaner work.

EXERCISE 39

Type in single spacing.

Atlas Works,
London Road,
ROCHESTER.
16th August 19..

Principal,
The Folkestone Typewriting Office,
62 Guildhall Street,
FOLKESTONE.

Dear Sir,

With regard to the question raised in your letter of the 14th inst. as to how to discriminate between various qualities of carbons ranging in price from 5s. to 25s. per box, this point is best answered by examining closely two sheets of carbon paper of a low and a high price respectively. The higher-priced one should be manufactured on a

tough English tissue, which, when pulled in opposite directions, gives a slight elasticity to the finished article. This point is of great importance in the production of high-class work, the reason being that the stretching properties of the tissue enable the face of the type to mould itself into the desired shape, and a tissue of this nature is the embodiment of all that is desirable in strength and durability.

The colouring matter also plays an important part in the production of carbon paper, and in high-class materials only pure permanent colours are used. Good quality carbon paper should have its colour materials worked into the heart of the paper and not merely smeared over the surface, as is the case with a cheap product. Look at the back of a piece of good carbon and you should there discern the colour almost as dense as on the coated side, but of course without the finish. This thorough loading of the tissue with colour secures for the user the highest standard in carbon paper, making it clean to handle, durable, and excellent in copy.

On the other hand, there are certain qualities of expensive tissue which do not lend themselves to the same extent to this impregnating process, and these carbons are used principally for billing machines and other machines with a heavy stroke.

The above remarks constitute what a higher-price carbon should embody. There are many carbons on the market to-day sold at a high price made from cheap foreign tissue and inferior colours, which, when blended together, are pleasing to the eye, but very unsatisfactory in actual use.

In reference to the cheaper qualities, say from about 5s. a box, carbon paper of this class is usually made on a hard tissue with a starchy surface, which does not yield to any marked extent to the pull of the fingers or the tap of the type, and the price charged by the manufacturers does not allow of the same care being taken in its manufacture, as far as the brushing of the colour through the paper is concerned. A cheap carbon will invariably possess its coating only on the surface; consequently, a whitish back is the result, and this fact makes the coating peel off or crack, giving much shorter life than the better qualities. The colour materials are also of a less superior quality and are rarely permanent.

The most permanent colours are black and blue, while purple, green and red are the most fugitive.

I strongly recommend black ribbons and carbon papers for all legal and official documents, as impressions from both are intensely permanent, the colour used being mainly carbon black, whereas the others contain a large percentage of aniline. Impressions made from the best black ribbons and carbons will last as long as the paper upon which they are made.

Yours faithfully,

CHAPTER XVI

FILING AND INDEXING

"What is it that first strikes us, and strikes us at once, in a man of education, and which, among educated men, so instantly distinguishes the man of superior mind? . . . That his mind is methodical"—COLERIDGE.

"Fast bind, fast find; a proverb never stale in thrifty mind."—SHAKESPEARE (*Merchant of Venice*).

Define the Words "Filing" and "File."

Filing. The placing of letters and papers in such order and arrangement that they may instantly be found when wanted.

FILE. A device for keeping papers or letters in order for reference. "A file is not so much a thing to put things into as a thing to take things out of."

What are the Essentials of a Good Filing System?

Simplicity, adaptability, accessibility, regularity in filing.

The typist's duty with regard to the various systems is to master the system in vogue in her own office, and then, as opportunity offers, investigate the merits of other systems. If she finds that other systems have points of superiority, she should recommend their installation.

Which are the Three Chief Methods of Filing?

(1) **DOCKETING.** A system of filing letters by folding and endorsing upon them the date, name of writer, summary of contents, etc., and placing them alphabetically in the pigeon-holes of a cabinet. There is a hole for each letter, and when a hole is full, the letters are taken out, tied up in a bundle, endorsed, and put away. This is the oldest, most cumbersome system of filing, and is fast going out of date.

(2) **FLAT FILING.** A system in which all letters and papers are kept flat. The equipment generally consists of a cabinet with a number of compartments arranged alphabetically as a whole (e.g., one compartment for A, another for B, another for C, etc.), or with a complete alphabetical index in each compartment. The Shannon and Stolzenberg are typical examples.

(3) **VERTICAL FILING.** A system of filing papers or letters on their edges in an upright position in large drawers, or cabinets. Each correspondent or subject is given a manila cover called a folder, and all papers or letters relating thereto are arranged in chronological order in the folder, with the most recent at the *back*. The folders are arranged behind guide cards in either numerical, alphabetical, or geographical order, or in alphabetical and numerical combined. If in numerical order only, the vertical file is supplemented by a card index, containing the name, address, and vertical file number of each correspondent or subject. The papers are kept upright by means of a block of wood, held in position by a spring or other device.

Flat or vertical filing is sometimes spoken of as

the Individual system of filing, because all letters and papers relating to one correspondent are kept in one place only. Should a few letters from one correspondent not justify the opening of a special folder, they may be placed in the Miscellaneous folder.

In vertical filing the papers are loose, but in flat filing they are usually secured in folded sheets of stout manila, either by metal laces or by sliding clamps and pliable metal tongues. These devices enable documents of any description to be firmly bound into a neat volume, and by undoing the laces or clamps the papers may be extracted at any time. The files are made in varying sizes, styles, qualities, and colours. A typewriting student may advantageously preserve her papers in a file of this kind after they have been corrected.

Letters should be typed with a margin of not less than ten degrees because flat filing necessitates the punching of two holes in the margin through which the tongues or laces of the file are inserted.

Papers can be filed on this system when the writing or printing is too near the edge by mounting them on gummed strips of stout, transparent paper. Post cards, pamphlets, and any papers which it is not desired to perforate can be filed in this way. The device for perforating holes in papers or letters to enable them to be secured in a file is called a punch or perforator.

The Stanley file (named after its first user, Sir H. M. Stanley) is a flat file in which the last paper filed is at the bottom.

The Business file is a flat file in which the last paper filed is at the top.

A Transfer Case is a case to which the contents of a file are removed when full. All out-of-date correspondence is removed and filed in this way.

How Can Colours and Different-sized Files be Utilised in Filing?

In some such manner as the following—

GREY,	for correspondents in London
BLUE,	" " " " Provinces
RED,	" " " " Scotland
GREEN,	" " " " Ireland
ORANGE,	" " " " Europe
BUFF,	" " " " Colonies

or the following—

QUARTO FILES.		OCTAVO FILES.	
RED . .	Business Letters		Miscellaneous
ORANGE	Private Letters		Notes on Reading
BUFF . .	Private Papers		Lantern Slide Lists

GREEN	Examination Papers	Weekly Exam. Papers
GREY	Teaching Notes	Lectures
BLUE	Newspaper and Magazine Cuttings	Private Journal

How may Coloured Carbon Copies be Used for Filing Purposes?

If the office is a large one, each department may use paper of a different colour for the carbon copies of its outgoing letters to distinguish its correspondence from that of other departments when placed in the general files. The file clerk has then only to observe the colour of the carbon copies attached to the original letters, instead of being obliged to look for the initial of the writer on every copy.

In some firms, the colour of the paper on which the carbons are taken is changed monthly to facilitate future reference.

Enumerate the Various Filing Classifications.

(1) ALPHABETICAL—with one division for each letter of the alphabet, or various subdivisions of each letter.

(2) NUMERICAL—in conjunction with a card index, in which a separate number is allotted to each correspondent, or subject.

(3) GEOGRAPHICAL—in which the classification is made according to the country, county, district, etc.

(4) CHRONOLOGICAL—in which the classification is in order of date.

(5) SUBJECT—in which the classification is according to the subject.

These classifications are often used in combination—particularly the alphabetical and numerical

Enumerate the Different Kinds of Indexing.

(1) SIMPLE ALPHABETICAL, in which only the initial letter of a name is taken into account, as in a Letter Book or small Ledger.

(2) VOWEL—an extension of (1), by means of which each letter is subdivided, according to the first vowel in the word. The six subdivisions are A, E, I, O, U, Y.

(3) COMPLETE, as in Dictionaries, Library Catalogues, Directories, Card Indexes, etc., where not only the first, but subsequent letters, are taken into account in determining the place of a word.

Give Examples of these Methods of Alphabetical Indexing.

(a) SIMPLE (LETTER C)—

Chancellor & Bayly	Clough, Arthur
Curtis, W. V.	Chichester, Miss N.
Creed, A. J.	Clifford & Fox
Clarke, T.	Cobb, Lady D.
Cristall & Jones	Collins, Sir V.
Cummings, Miss R.	Cryer, J.
Clench, Sir W.	Clutterbuck, Mrs. A. B.

Clements, Son & Co.	Cryer & Son
Chylde's Motor Co., Ltd.	Clark & Co.

(b) VOWEL (C)—

CA.	CE.
Chancellor & Bayly	Creed, A. J.
Clarke, T.	Clench, Sir W.
Clark & Co.	Clements, Son & Co.
CI.	CO.
Cristall & Jones	Clough, Arthur
Chichester, Miss N.	Cobb, Lady D.
Clifford & Fox	Collins, Sir V.
CU.	CY.
Curtis, W. V.	Chylde's Motor Co.
Cummings, Miss R.	Cryer, J.
Clutterbuck, Mrs. A.	Cryer & Son

Place such names as Ash, Epps, Ing, Orr, etc., under their initial letters.

(c) COMPLETE—

Chancellor & Bayly	Clutterbuck, Mrs. A.
Chichester, Miss N.	Cobb, Lady D.
Chylde's Motor Co., Ltd.	Collins, Sir V.
Clark & Co.	Creed, A. J.
Clarke, T.	Cristall & Jones
Clements, Son & Co.	Cryer, J.
Clench, Sir W.	Cryer & Son
Clifford & Fox	Cummings, Miss R.
Clough, Arthur	Curtis, W. V.

When indexing similar surnames, as in the following list, it is not always easy to decide exactly where to place them.

Smith & Co.	Smith, E. F.
Smith & Cox	" W.
" & Son, Ltd.	" Capt.
" & Sons	" Councillor
" Johnson & Co.	" Mrs. G.
" Oil Syndicate, Ltd.	" Rev. J.
" A. A.	" The Misses
Smith-Ellis, B.	

The general rules are—

(1) Names without initials come first. The ampersand "&" is interpreted as "and."

(2) Names with initials follow.

(3) Titles come last. Where there is a title only, it usually comes before a title with initials.

What is a Cross Reference?

A method used to index Letter Copying Books, in order to facilitate reference to former correspondence.

If, for example, letters to Cristall & Jones have been copied on pages 5, 21, 84, and 102 of the Letter Book, the cross references on these pages would be in the form of fractions, as follows—

Page	5	21	84	102
Cross-reference:	0/21	5/84	21/102	84/

The top figure of the fraction refers to the preceding letter and the bottom figure to the following letter to the same correspondent.

What is a Card Index ?

A drawer containing a number of movable blank cards specially ruled to the requirements of the business, placed edgewise, and interspersed with projecting Guide Cards labelled with the letters of the alphabet, etc. The cards are kept at the correct slope for reading by a contrivance called a stop-block. A rod is threaded through holes at the bottom of the cards to prevent their removal or derangement, and when the cards are extracted it is temporarily withdrawn. Cards of any size and ruling may be obtained, but the usual size is 5 in. by 3 in. or 6 in. by 4 in., and the index may consist of a single drawer or several.

Enumerate the Chief Advantages of a Card Index.

- (1) The information in it can be quickly obtained.
 - (2) Cards are easy to insert and withdraw, and everything relating to one matter is found in one place.
 - (3) The system is easily adaptable to the requirements of any business by the installation of additional drawers of cards or different rulings.
 - (4) Dead matter can be removed quickly.
 - (5) The arrangement of the cards may be either in alphabetical, numerical, geographical, or chronological order.
 - (6) Card indexes save space, time and labour, but for small indexes, a card index is not so portable as a loose-leaf address book.
- In numerical filing, the card index is a necessary complement to the file, but other useful information may be placed on the cards. The number of

the card index allotted to any correspondent is often made to agree with his number in the Ledger.

EXERCISE 40

Type the following in double spacing, using a 10 margin.

I am writing by dictation and really think it is an art I can manage to acquire. The relief is beyond description; it is just like a school-treat to me and the amanuensis bears up extraordinar'.

You know you can dictate at all hours of the day and at any odd moment; but to sit down and write with your red right hand is a very different matter. —R. L. STEVENSON, in *Vailima Letters*.

Typists' "Trippings."

A stenographer has been making a collection of humorous mistakes perpetrated by stenographers. In one of the examples a principal dictated "kindest regards to yourself and wife," which was transcribed "kindest regards to your suffering wife." Another example in another direction is given in the instance in which a surveyor had filed some correspondence dealing with a hole in the ground in Colorado under "Mine." It is stated that the stenographer, in re-arranging the desk, changed the slip, marking it "Personal." —*Pitman's Journal*.

EDITOR: "We can't read your manuscript because it is written in pencil. Why don't you use a typewriter?"

POET: "Gee whiz! If I could run a typewriter, do you think you'd catch me writing poetry?" —*Chicago Daily News*.

CHAPTER XVII

TABULAR WORK

"The value of such a tabulation was immense." —WHEWELL

What is a Tabulator ?

A device built into a typewriter in order to facilitate the typing of columns of figures and other tabular matter.

Describe the Various Kinds of Tabulator.

(1) SINGLE-KEY TABULATOR or JUMPER, in which the operator, by depressing a single key, brings the carriage to the beginning of the columns fixed by stops on the tabulator rack behind the machine.

(2) SELF-STARTER (otherwise Column Finder or Selector). This is operated by four or five keys

above the keyboard, which are separately pressed for the various columns. The first key brings the carriage into position for the first column, the second key for the second column, and so on. It is an extension of the principle of the Jumper, but its superiority lies in the fact that if a column has to be omitted, the key for that column is passed over, whereas with a single-key tabulator the key must be pressed twice. Use different fingers for different keys as far as possible. The application of the touch principle reduces the possibility of error.

(3) DECIMAL TABULATOR. This consists chiefly of a rack or scale behind the typewriter and

Type the following in double spacing.

Sir Edward Hamilton on Mr Gladstone.

Order & method to which he attached the greatest importance "as a means of increasing power & efficiency for good" he carried to great perfection. He was a pattern of tidiness. His book was out of its place in his room, and every drawer in it was arranged most natively. . . . there was never any

litter on his table,

His papers were stored

away with neatness, & the magnificent room (consisting of the fire-proof annex which he built a few years ago (this "sanctum" at Hawarden) will be the wonder & admiration of those who may some day have access to it. In that octagon chamber there will be found all the letters which he thought worth preserving out of his vast correspondence, & also many memoranda & other papers of interest. The aggregate contents of this Chamber must be enormous, indeed he made a computation that the letters alone amounted to ^{more nearly} 100,000. His orderliness greatly helped him to keep pace with his correspondence & other work.

several tabular keys arranged just below or above the keyboard. The stops on the rack are fixed for the *units* of the respective columns, and as the keys are pressed, the carriage plunges to the desired points. If, for example, the figures 960, 10,360, and 19 are to be typed in separate columns, the keys marked 100, 10,000, and 10 will be pressed. Similarly, if the figures £9,611 6s. 8d., £1 2s. 6d., and 1s. 6d. are required the keys marked £1,000, £1, and 1s. will be pressed.

The advantage of the Decimal Tabulator over the Jumper and Self-starter is that it enables the operator to bring the carriage direct to the units, tens or hundreds; or to pounds, shillings, and pence, as desired; whereas the Jumper and Self-starter only bring the carriage to the commencement of the column, leaving the exact position to be afterwards obtained, by means of the Space Bar or Back Spacer.

(4) KEY-SET TABULATOR. The stops are automatically fixed on the rack behind the machine by the depression of a "Set" Key in front. These stops are automatically returned by the depression of another key called the "Clear" Key.

In Typing Tabular Matter How Should the Various Columns be Arranged?

(1) Ascertain the number of spaces in the longest lines of the tabular statement and add them together.

(2) Subtract the total obtained from the number of spaces in the whole line.

(3) The remainder will represent the spaces to be distributed over the columns and reserved at the margins. Example—

	Length. (Feet.)	Transept. (Feet.)	Spire. (Feet.)
St. Peter's, Rome	700	500	440
Cathedral of Florence	530	323	380
Milan Cathedral	500	284	400
Cologne Cathedral	445	282	515
Strasburg Cathedral	354	—	474
Antwerp Cathedral	500	180	460
Amiens Cathedral	442	194	223
Notre Dame, Paris	400	150	204
St. Paul's, London	510	282	404
St. Sophia's, Constantinople	246	—	183
Canterbury Cathedral	530	124	235
York Minster	524	222	213
Westminster Abbey	500	189	199
Salisbury Cathedral	474	229	404
Glasgow Cathedral	319	—	225
St. Patrick's Cathedral, New York	332	174	328

It will be seen that the numbers of spaces in the longest lines are—

St. Patrick's Cathedral, New York	33
1st column (word "length")	6,
but say	8
2nd column (word "transept")	8
3rd column (word "feet" and brackets)	6, but say
	8

Total ... 57 spaces

Although the length of the words in the headings differs, the best effect will be produced by making the columns the same width, as they are so nearly alike, and centring the headings.

If the number of spaces in the scale is 80, the total 57, when subtracted, will leave 23. There are, therefore, 23 spaces to dispose of, which may be tastefully apportioned as follows—

Left margin	6
Right margin	6
Between the end of column 1 and the beginning of column 2	5
Between columns 2 and 3	3
" " 3 and 4	3

Total ... 23

The numbers on the scale at which to begin each column will then be—

St. Peter's	6
Length (6 + 33 + 5 + 1)..	45
Transept (45 + 7 + 3) ...	55
(Feet) (55 + 8 + 3 + 1)..	67

In working upon these calculations the centre of the paper should be exactly opposite the centre of the scale.

Give Some Hints on Tabulating.

(1) Display the matter artistically so that it is attractive to the eye and easy to read. Aim to secure balance and harmony. For this purpose make a special study of good printed tabular statements.

(2) Learn the capacity of quarto and foolscap sheets. To do this, feed into the machine a sheet of quarto paper, and after allowing for the ordinary 1½ in. or 2 in. at the top, turn up the thumb wheel line by line until you are within 1½ in. from the bottom. Do the same with a foolscap sheet, and note how many lines of matter each will accommodate. A quarto sheet will take about 45 single lines, and a foolscap sheet about 60.

(3) Allow suitable margins at the top, bottom and sides, and leave sufficient space between the columns of figures, etc., to prevent a crowded appearance. Fix the left margin where most of the lines will start.

(4) If many copies of the same matter are required, either all at once or at different times, take a precise measurement of the positions of the

columns, and either rule a dummy sheet showing exactly where the typing of the various columns begins on the scale, or indicate these various starting-points in figures, or use a piece of tracing paper.

(5) Set the tabulator stops for the numbers used most frequently in the columns, whether tens, hundreds or thousands. Use the Back Spacer or Space Bar to obtain other denominations.

(6) Double spacing is usually best in tabular work except where a tabular statement is introduced into correspondence, when single spacing is often preferable. In this case leave double spacing before and after the statement.

(7) Always check the additions of columns of figures typed, unless there is an understanding to the contrary. The typist is held responsible for the accuracy of totals, etc.

(8) Do not underscore and rule with red ink on the same page. The red part of a bi-chrome ribbon is useful for total lines. Never use hyphens for such a purpose.

(9) Use as little ornamentation as possible.

(10) Keep the words from the figures by about five spaces at least.

(11) Use full stops in separating pounds, shillings, and pence when not divided by ruled lines. Some prefer hyphens, and others spaces only, but stops are better when there are no money columns. Between pounds and tens of shillings there should be one stop and no space; but between pounds and units of shillings, one stop and one space. The same with regard to shillings and pence. In typing the signs £ s. d., the stop point should follow s. and d., but not £.

(12) When tabulating on a blind machine without a tabulator, type one line on scrap paper, showing how the columns will be set out. Take out the paper, cut away the typed strip and stick it to the scale in front of the machine with a little gum or stamp edging, completely covering the notches and figures. This will act as a guide for the work to be tabulated.

(13) For billing and carbon work billing figures are better because clearer and less liable to result in error.

(14) It is generally best to work horizontally rather than vertically in typing columns of figures with a tabulator.

(15) Learn to operate the Self-starter or Decimal Tabulator by touch as far as possible.

How Should Tabular Matter be Ruled in Red Ink?

(1) Use a circular ruler, or if a flat ruler is used, rule on the bevelled edge, to avoid smudging, and always with the pen on the top edge of the ruler.

(2) Hold the ruler tightly and the pen lightly.

(3) Take enough ink to finish the line without a break.

(4) Have plenty of blotting paper, and blot the ruler frequently, lest smearing should result.

(5) Separate columns of figures by single red vertical lines, if desired, but this is usually needless when plenty of space has been left between the columns. In any case it is unnecessary to separate pounds from shillings, and shillings from pence, as full stops will suffice.

(6) Rule totals of columns with one horizontal red line on the top, and two at the bottom, the second projecting about half an inch to the left of the other.

(7) Rule the two bottom lines as close to each other as possible without touching. This should be done with the ruler in the same position. When these lines are typed, one projecting line at the bottom is sufficient.

(8) Rule a tabular statement in the following order—

(a) The top and bottom horizontal lines.

(b) The full-length vertical lines.

(c) The short horizontal lines, if any.

(d) The short vertical lines.

(9) The best results in ruling are obtained by the use of a draughtsman's ruling pen. It consists of two steel blades, facing each other, and attached to an ebony handle. The pen is filled by dipping an ordinary pen into the ink, and then inserting the point between the blades of the ruling pen. Be careful not to get any ink on the outside of the blades. The line can be varied from a fine hair-line to almost one-eighth of an inch in width by means of a set screw. When ruling a line, hold the pen in a vertical position, with the set screw away from the ruler. In addition to full lines, various forms of dot and dash lines may be produced with ease and regularity.

(10) Study the effects of purple, red and black inks in ruling.

What are Leader Dots?

The stops typed between words and a column of figures in tabular statements. They may be typed continuously, as—

50 yds. Black Melton Cloth at 1/6 £3.15. 0
or in groups of two or three, with intervening spaces, as—

50 yds. Black Melton Cloth at 1/6 £3.15. 0
50 yds. Black Melton Cloth at 1/6 £3.15. 0

EXERCISE 42

Set out the following in good style.

“ LIKE MAN, LIKE BUSINESS ”

“ All inefficiency can be directly traced to the men in supreme control.”

<i>The Good Business Man</i>	<i>The Bad Business Man</i>
is—	is—
Energetic	Slack
Punctual	Never on Time
Methodical	Disorderly

<i>The Good Business Man</i> is—	<i>The Bad Business Man</i> is—
Prompt	A Dawdler
Just	Unfair
Open-minded	Mentally Rigid
Alert	Dull Witted
Open to Conviction	Impervious to Argument
Generous	Mean
Logical	Specious
A Pioneer	An Alphabetarian
Calm	Flurried
Resolute	Indecisive

"Every office boy reflects the manners and disposition of his chief."

<i>The Good Business Man</i> has—	<i>The Bad Business Man</i> has—
Good Manners	Bad Grace
Good Judgment	Prejudiced Views
Imagination	No Creative Sense
Strength of Purpose	Weak Will
Initiative	An Adoration for Finality

"A man's speech proclaims his character."

<i>The Good Business Man</i> says—	<i>The Bad Business Man</i> says—
Do it Now	We'll do it presently
We will do it	It can't possibly be done
Yes—to Callers	Tell him I'm out
Give me your Opinion	I don't want to hear your views
State your Grievance	If you don't like your job, clear out
I make you Responsible	Refer everything to me
Act on the Golden Rule	Business is Business
Decentralise	Absorb
Co-operate	Oppose

The above clever definitions of the types referred to constitute one of the many arresting announcements put out by Messrs. Selfridge & Co., to whom I am indebted for permission to reprint it.

EXERCISE 43

(a) POPULATIONS OF THE EARTH.

Europe (without Iceland, Atlantic islands, etc.)	357,379,000
Asia (without the Polar islands)	825,954,000
Africa (without Madagascar, etc.)	163,953,000
America (without Polar regions)	121,713,000
Australia and Tasmania	3,230,000
Oceanic Islands	7,420,000
Polar Regions	80,000
Total	1,479,729,000

(b) CHIEF RELIGIONS OF THE WORLD.

Buddhists	500,000,000
Hindus	160,000,000
Mohammedans	155,000,000
Confucians	80,000,000
Adherents of Shintoism (in Japan)	14,000,000
Jews	7,000,000
Christians—	
Roman Catholics	152,000,000
Greek Catholics	75,000,000
Other Christians	100,000,000
Various Heathens	237,000,000
Total	1,480,000,000

EXERCISE 44

SCALE OF TYPEWRITING CHARGES.

	£	s.	d.
Authors' MSS. and General Copying—			
Per folio of 72 words (up to 3,000 words)			2
Over 3,000 words per 1,000	1.	3	
Balance Sheets, Tabular Statements, Brief and Draft Work, Medical, Scientific, badly written and highly technical Work, per folio			3
Plays, per quarto page			6
Actors' parts, per page			4
Addressing envelopes, per 100	2.	0	
Foreign Copying, double price of English.			
Carbon Copies half above prices.			
All red ruling extra			
Dictation into Shorthand or Typewriting, including travelling time, per hour		3.	6
(Carbon copy, 6d. per page extra.)			
Transcribing Shorthand Notes—			
Per 1,000 words from		3.	6
Reporting Meetings, attendance fee	1.	1.	0
Hire of Typist, with Machine per day from		15.	0
Hire of Typewriters, per month, payable in advance	1.	5.	0
Postage, travelling expenses, and portage of machine extra to above charges.			
Higher charges for emergency work.			

TERMS : Net cash on or before delivery

CHAPTER XVIII

BOOK-KEEPING MACHINES, ETC.

" They should be invoiced at a reasonable and just price."—WELLESLEY.

For What Purposes Can Tabulators be Used in Addition to Typing Tabular Statements ?

- (1) Paragraphs.
- (2) Dates, addresses, and complimentary close in letters.
- (3) The abbreviations for ditto, viz., " do." and double quotes.
- (4) Subject headings of uniform length.
- (5) Anything of frequent occurrence beginning at the same place, such as columns of figures or words and for addressing envelopes.

If used for paragraphs, one of the stops on the rack should be fixed at such a point as to bring the carriage five spaces to the right of the margin when the tabular key is pressed.

On an average every typewritten letter and envelope entails eight hand adjustments; these can be avoided by the use of the Tabulator. For example: Set the stops at 15, 20, 35, 40, and 45; for the date press 45, for the address 15 and 20 (name at margin of ten), for the complimentary close 35, and official designation 40. (See Exercises 31 and 32.)

How Can a Wide Balance Sheet be Typed on a Foolscap Machine ?

By folding the paper in halves and typing the liabilities and assets sides separately. Type the side containing the most matter first. Afterwards make light pencil marks at the edge of the other half, to indicate the position of the heading, the first line, the total, etc.

This will ensure correspondence of the line-levels on both sides. When the whole of the Balance Sheet has been typed, erase the pencil marks, and rule up in red ink. A brief machine is, however, always best for large Balance Sheets and other similar statements.

How Should Fractions Not Provided on the Machine be Copied ?

Insert them afterwards with pen and ink, taking care that the ink is of the same colour as the typescript.

Fractions may be produced on the machine by raising the numerator and lowering the denominator,

thus $\frac{5}{8}$, but the effect is by no means good.

The two usual ways of typing them are $\frac{5}{8}$ ths and 5-8ths.

Which Machine Enables the Operator to Type Directly into a Bound Book ?

The Elliott-Fisher typewriter. In using this machine the book to be typed upon is fixed on the

table-like platen, and as the keys are pressed, the whole of the machine, and not simply the carriage, moves automatically over the page of the book. This machine types as easily into a bound book as on a sheet of paper, and makes as many copies as are required. It can be used either as an ordinary typewriter or as a billing machine.

What is a Book-keeping Typewriter ?

A typewriter with an inbuilt adding, subtracting, and checking mechanism. It is used for invoicing, statements of account, wages sheets, ledger posting, and balancing, etc. The typist makes no calculations, and the totals are obtained automatically by the depression of the figure keys. The machine adds and subtracts vertical and horizontal columns of figures and its lock-proof mechanism prevents the registration of wrong totals.

What is Meant by " Billing " ?

This is a term used to express the operation of typing simultaneously the bill to be forwarded to a customer, the entry in the Day Book, and as many carbon copies as are required. A special machine is necessary for the purpose, and it is so constructed that the Day Book Sheet can be retained in the machine until full of entries, when it is extracted and placed in a Loose-Leaf Day Book. The bills or invoices are successively inserted and extracted over the face of the Day Book Sheet, thus enabling it to receive a carbon impression of each. Lines can be ruled between the entries on the Day Book Sheet without showing on the invoice by running a stylus or other instrument like a steel knitting needle along the top of the scale whilst all the papers are in the machine.

What is a Tally Roll or Audit Sheet ?

A narrow roll of carbonised paper which revolves round two drums at the end of a Billing Machine platen to receive the totals of all accounts passed through the machine. It provides a check upon the accuracy of the postings to the Ledger from subsidiary books, especially when provision is made in the Tally Roll for two columns of figures, one for debits and the other for credits.

Enumerate Some Advantages of Billing.

- (1) A great saving of time and labour is effected.
- (2) The possibility of error is considerably lessened.

- (3) The records are more legible and uniform.
 (4) One clerk may be posting the typed sheets of the Day Book, whilst the typist is engaged upon fresh sheets.

EXERCISE 45b

The Market,
 MANCHESTER.
 10th May, 19..

EXERCISE 45

Type the following Invoices in double spacing, and rule up in red ink. Use the Tabulator.

Order No. 56555.

Messrs. H. Spring & Co. Ltd.,
 Stoke Newington, London, N.16.

Borrow Road,
 LEEDS.
 18th June, 19..
 Mr. George Bourne, Halifax.

Bought of BRAMPTON & SONS.

Terms: $2\frac{1}{2}\%$ in one month.

Bought of HALE & RAYNE.
 Wholesale Grocers & Provision Merchants.
 Terms—Cash in 14 days, less $1\frac{1}{4}\%$ discount.

		per cwt.	£	s.	d.
1	Box Plums ... 25 lb.	46/-	10.	3	
3	Bags Granulated 6 cwt.	18/3	5.	9.	6
		per lb.			
12	Hams 168 lb.	6 $\frac{1}{2}$	4.	1.	-
4	Rolls Bacon... 164 "	6 $\frac{3}{4}$	4.	12.	3
2	Tins Carr's				
	Crackers ... 9 "	5 $\frac{1}{2}$	4.	2	
	Fine Blended				
	Tea 40 "	1/7	3.	3.	4
	Finest Coffee				
	Beans 60 "	1/1	3.	5.	-
	Finest Chicory 10 "	5	4.	2	
	$\frac{1}{2}$ lb. Borax D.	per cwt.			
	Soap 14 "	24/-	3.	-	
	Lump Sugar .. 3 cwt.	19/-	2.	17.	-
	2 tins .		1.	-	
			£25	-	8

Marks		£	s.	d.
S. 2	1,000 yd. New Finish Sateens	4d.	16.	13. 4
S. 3	2,000 " " " "	4 $\frac{1}{2}$ d.	34.	7. 6
S. 4	2,000 " " " "	5 $\frac{1}{2}$ d.	45.	16. 8
			£96.	17. 6
	Per L. M. S. R. Carriage Paid.			

EXERCISE 45c

High Road,
 ILFORD.
 13th March, 19..

Mrs. E. M. Goodall,
 "The Laurels,"
 CHINGFORD.

Bought of HERBERT GEORGE & SONS,
 Drapers, etc.

EXERCISE 45a

Charter Road,
 EPPING.
 17th April, 19..

Cremona Cafes, Lowestoft.

Bought of KELLY & EVANS,
 China and Glass Merchants.

		s.	d.	£	s.	d.
20	dozen Cereal Dishes, 5 in.					
	Hotel Soups	7.	6	7.	10.	-
10	" Bakers 3 in. Gem	10.	9	5.	7.	6
10	" Jugs $\frac{1}{2}$ pint Bean	13.	6	6.	15.	-
5	" Teapots 36's Hotel	28.	6	7.	2.	6
5	" Plates 7 in. Hotel	7.	3	1.	16.	3
20	" Coffees and Saucers					
	B/H	8.	6	8.	10.	-
				£37.	1.	3
	2 $\frac{1}{2}$ per cent 30 days					

		£	s.	d.
	6 Pairs of Sheets	8/6	2.	11. -
	6 Pillow Slips	2/9		16. 6
	3 prs. Blankets	17/6	2.	12. 6
	3 White Quilts	15/-	2.	5. -
	12 yd. Round Towelling	9d		9. -
	12 Towels	10d.		10. -
	3 Sideboard Cloths	7/6	1.	2. 6
	6 White Muslin Cushion Covers	2/6		15. -
	6 prs. Madras Muslin Curtains	9/6	2.	17. -
	12 yd. Madras Muslin 36 in wide	8 $\frac{1}{2}$ d.		8. 6
	1 Eiderdown Quilt	-	7.	10. -
			£21.	17. -

EXERCISE 46

Type this page of a prospectus.

National-Defence Loan
of the
Government of the French Republic
Issue of Five Per Cent. Rentes

Both Capital & Int will be exempt from all taxes, present & future of the Govt of the Fr Republic

Int payable Quarterly on the 16th Feby, 16th May, 16th Aug., & 16th Nov. the first Coupon (for a full quarters int) by payable on 16th Feby 1916

Price of Issue

£3 40 per Fcs 100 Nominal Capital
 (By the equivalent at the exchange of 27.50 of Fcs. 88, the price at wh the loan is by issued in Paris)

Applys wh. must be accompanied by a deposit of Seven Shillings per Fcs. 100 appld for will be recd at the Bank of Eng. Threadneedle St. London
 Applys must be made for multiples of Fcs 100
 Capital (i.e., Fcs. 5 of Rente)

The amt payable in respect of ea Fcs. 100 will be recd as follows, viz:-

On Appln	7	0
On or before Monday the 31 st Jan'y 1916.	19	0
On or before Tues. the 29 th Feby 1916.	19	0
On or before Friday the 31 st March 1916	19	0
Total.	£3	40

(at Fcs. 27.50 per £ = Fcs 88)

or the whole of any amt appld for may be pd up in full at the time of appln by a single payt of £3 3.6d in respect of each Fcs. 100 appld for.

Type and neatly rule this table.

Land in Occupation in each District
of Victoria, March, 19--.
 (Areas of 1 acre and upwards)

<u>District.</u>	<u>Acres Occupied</u>				
	<u>For</u> <u>Agri.</u> <u>cultural</u> <u>Purposes</u>	<u>For Pasture</u>		<u>Other</u> <u>Purposes</u> <u>and</u> <u>Unproduc-</u> <u>tive</u>	<u>Total.</u>
		<u>Sown</u> <u>Grasses.</u> <u>Clover, or</u> <u>Lucerne</u>	<u>Natural</u> <u>Grasses</u>		
Central	485,153	1,75,171	2,087,469	56,405	2,804,198
North Central	175,975	23,733	1,783,932	86,263	2,069,903
Western	504,349	187,087	5,770,029	212,302	6,673,767
Wimmera	1,531,378	18,123	4,338,413	176,343	6,064,257
Mallee	1,366,128	5,028	3,524,707	879,030	5,764,893
Northern	1,733,563	12,087	3,465,052	33,894	5,244,596
North Eastern	200,458	10,489	3,658,641	578,718	4,448,306
Gippsland	142,889	662,848	3,263,045	688,954	4,757,736
Total	6,129,893	1,094,566	27,891,288	2,711,909	37,827,656
<u>Percentage in each District of Total in State</u>					
Central	7.92	16.00	7.48	2.08	7.41
Nth Central	2.87	2.17	6.40	3.18	5.47
Western	8.23	17.09	20.69	7.83	17.64
Wimmera	24.98	1.66	15.55	6.50	16.03
Mallee	22.12	.46	12.64	32.41	15.24
Northern	28.28	1.10	12.42	1.25	13.87
Nth Eastern	3.27	.96	13.12	21.34	11.76
Gippsland	2.33	60.56	11.70	25.41	12.58
Total.	100.00	100.00	100.00	100.00	100.00

EXERCISE 48

Type the following letter.

Ref S.C./G 462.

Anchor Works,
Halifax.

Murton & Johns,
Crown Works,
Bradford.

Dr. Sirs

Following yr conversation with our Mr. Baldwin, we have pleasure in quoting you for our Best High-class Boiler Mountings as follows:-

	£.	s.	d.
One "New" Compound Wead- Weight Safety Valve, Fig. 2050	12.	16.	0
One 4" "Simplex" Stop Valve, Fig. 500, with Air Cock	5.	1.	0
Two sets of "Nomis" Water Gauges, Massive Pattern, Fig. 665, Pro- tectors, Fig. 84	8.	0.	0
One Water Level Pointer, Fig. 710,	6.	0.	
One 1½" "Retall Accessible" Check Feed Valve, Fig. 102	5.	15.	0
One 2" "Angulours" Blow-off Valve, Fig. 144	4.	2.	6.
One 4" Steam Gauge and Syphon, Fig. 167	3.	4.	6
	<u>£39.5.0</u>		

fixed The above Mountings to be delivered to ~~find~~ find to find all bolts, rings, & one man to fix,
for the net sum of thirty-nine Pounds,
Five Shillings (£39.5s 0d.).

Trusting to receive yr. order,

We remain
Yrs. faithfully,

EXERCISE 49

Type and neatly rule this Invoice.

26 High Street,
BIRMINGHAM.
2nd January, 19--

Messrs. Brown, Long & Co. Ltd.,

Bought of A. C. SMITH & SONS, LTD.,
Manufacturers of the Princess Turkish Towels.

Turkish Towels of all descriptions in Cotton and
Linen, Turkish Bath Blankets, Terry Cloth, Bath Gowns,
Huckaback, Honeycomb and Fancy Towels and Towellings,
etc.

			£	s.	d.	£	s.	d.
1/X34335	Item A. S. Z.							
	6 Doz. 4XII White Cotton Turkish Towels	3/3		19	6			
	4 Doz. 450 White Cotton Turkish Towels	13/3	2	13	-			
	3 Doz. 406X Cairo Cotton Turkish Towels	23/6	3	10	6			
	3 Doz. 7X White Cotton Turkish Towels	11/3	1	13	9			
	4 Doz. 7X5 White Cotton Turkish Towels	13/6	2	14	-			
	5 Doz. XIX. Gres Sultan Cotton Towels	7/3	1	16	3			
	7 Doz. 849 Grey Sultan Cotton Towels	12/6	4	7	6			
	1 Pce. VB. Grey Cotton Rollering, 39 yd.	4 ³ / ₄		15	5	18	9	11
		2 ¹ / ₂					9	3
						£18	-	8

Sent by G. W. R. carriage paid to
Warehouse.

EXERCISE 50

Use Tabulator, type in single or double spacing, and rule up in red ink.

SUTTON ENGINEERING COMPANY, LIMITED.

TRADING AND PROFIT AND LOSS ACCOUNTS, 31st December, 19...

Dr.					Cr.				
To Stock, 1st Jan.,	...	...	...	...	£	s.	d.	By Sales	...
„ Materials Purchased	...	...	...	...	13,300.	-	-	„ Stock, 31st Dec.	...
„ Wages	...	...	...	...	24,650.	-	-		...
„ Coal and Coke	...	...	...	...	26,100.	-	-		...
„ Carriage	...	...	...	...	1,260.	-	-		...
„ Gross Profit	...	...	...	...	1,150.	-	-		...
					20,040.	-	-		...
					£86,500.	-	-		...
									...
To Rates, Taxes, Gas, Water and Insurance	...	...	...	...	£	s.	d.	By Gross Profit	...
„ Advertising	...	...	...	...	1,100.	-	-	„ Rents	...
„ Commission	...	...	...	...	300.	-	-		...
„ Trade Expenses	...	...	...	...	1,350.	-	-		...
„ Repairs	...	...	...	...	1,120.	-	-		...
„ Bank Interest and Charges	...	...	...	...	930.	-	-		...
„ Discount	...	...	...	...	820.	-	-		...
„ Bad Debts	...	...	...	...	722.	5.	-		...
„ Debenture Interest	...	...	...	...	940.	-	-		...
„ Depreciation—					400.	-	-		...
Plant and Machinery	...	£750.	-	-					...
Loose Tools and Utensils	...	600.	-	-					...
Patterns	...	750.	-	-					...
Patents, Trade Marks, etc.	...	300.	-	-					...
					2,400.	-	-		...
„ Directors' Fees	...	...	...	...	1,000.	-	-		...
„ Balance, being net Profit carried down	...	...	...	...	9,687.	15.	-		...
					£20,770.	-	-		...
									...
To Preference Dividend for half-year to 30th June,	...	...	...	...	£	s.	d.	By Balance brought forward from last year	...
„ Balance as per Balance Sheet	...	...	...	...	600.	-	-	„ Net profit brought down	...
					10,427.	15.	-		...
					£11,027.	15.	-		...

19 JUL 51

The Tabulator, type in single or double spacing, and rule up in red ink.

SUTTON ENGINEERING COMPANY, LIMITED.

BALANCE SHEET, 31st December, 19...

Dr.					Cr.
Authorized Capital— 4,000 Ordinary Shares of £10 each 4,000 6% Cumulative Preference Shares of £10 each	40,000. —. — 40,000. —. —		Goodwill Freehold Land and Buildings... Plant and Machinery Less Depreciation ... ..	... .. ... .. ... .. ... ..	7,500. —. — 25,000. —. — 15,000. —. — 750. —. —
	<u>£80,000. —. —</u>				14,250. —. —
Issued Capital— 2,000 Ordinary Shares of £10 each, fully paid	20,000. —. —		Loose Tools and Utensils Less Depreciation... ..	... .. ... ..	3,000. —. — 600. —. —
2,000 6% Cumulative Preference Shares of £10 each fully paid ...	20,000. —. —		Patterns Less Depreciation ... ..	... .. ... ..	7,500. —. — 750. —. —
4% Debentures		40,000. —. —	Patents, Trade Marks, etc. Less Depreciation... ..	... .. ... ..	3,000. —. — 300. —. —
Sundry Creditors— Provincial Bank Overdraft	15,140. —. —	10,000. —. —			2,700. —. — 14,160. —. —
On Open Account	3,560. —. —		Stock ... ..	... ..
Bills Payable	1,250. —. —		Sundry Debtors Less Reserve for Bad Debts ... ..	... .. ... .. £430 —. —	5,320. —. —
Debenture Interest... ..	200. —. —	20,150. —. —	Reserve for Discount	122 5 —	552. 5. —
Profit and Loss Account— Balance brought forward	1,340. —. —				
Net Profit for the year	9,687. 15. —		Bills Receivable ... ..	... ..	4,767. 15. —
	<u>11,027. 15. —</u>		Cash in Hand ... ..	... ..	2,690. —. — 360. —. —
Less Preference Dividend for half-year to 30th June.	600. —. —	10,427. 15. —			
		<u>£80,577. 15. —</u>			<u>£80,577. 15. —</u>

EXERCISE 52

Type the following.

THE WORLD'S TYPEWRITING CHAMPIONSHIP CONTESTS.

Professional Class.

ONE HOUR COPYING.

Name.	Strokes.	Gross Words.	Errors.	Penalty.	Net words.	Words per min.
George L. Hossfield . . .	42,073	8,415	51	510	7,905	132
Albert Tangora . . .	42,346	8,469	65	650	7,819	130
Barney Stapert . . .	39,953	7,991	48	480	7,511	125
Minnie Regelmeyer . . .	37,623	7,525	26	260	7,265	121

Amateur Class.

30 MINUTES COPYING.

Stella Willins . . .	18,226	3,645	17	170	3,475	116
Josephine Pitisan . . .	17,950	3,590	21	210	3,380	113
Irma Wright . . .	17,763	3,553	31	310	3,243	108
Ruth Martin . . .	16,423	3,285	9	90	3,195	107
Rosalie Freda . . .	15,459	3,092	20	200	2,892	96
Florence J. Wilkins . . .	16,102	3,220	40	400	2,820	94
Richard Myers . . .	15,626	3,125	41	410	2,715	91
Ruth F. Moore . . .	12,133	2,427	3	30	2,397	80
Richard Seddon . . .	12,369	2,474	43	430	2,044	68
Gladys Schukraft . . .	12,677	2,535	50	500	2,035	68
Gertrude Brockhoff . . .	12,248	2,450	91	910	1,540	51

Novice Class.

15 MINUTES COPYING.

Hilda Dehl . . .	6,659	1,332	19	190	1,142	76
Freda Wollard . . .	7,155	1,431	35	350	1,081	72
Martha Siler . . .	6,408	1,282	23	230	1,052	70
Mabel J. Munro . . .	5,925	1,185	15	150	1,035	69
Ida M. Koons . . .	7,123	1,425	40	400	1,025	68
Irene Hershman . . .	5,967	1,193	17	170	1,023	68
Clarence L. Stoltz . . .	5,557	1,111	11	110	1,001	67
Ethyl Bliss . . .	6,527	1,305	31	310	995	66
Mildred Glann . . .	6,063	1,213	23	230	983	66
Gladys M. Carron . . .	6,384	1,277	32	320	957	64

EXERCISE 53

Type the following in good style.

V

Electric lighting charges

C For private lighting (if charged on the usual system) five pence per unit for the first hundred hours per quarter at the max. demand & three pence per unit for subsequent hours,

B. For private lighting (if charged on a uniform rate) four pence halfpenny per unit;

new words
def. D For motive & or purposes or than lighting when $\times 800$ h.p. has ~~been~~ been installed $\times 2^d$ per unit for the first $\times 100$ hrs per qtr at a max. demand & $\times 1^d$ per unit for subsequent hrs

A For public electric lighting. -

(i) $\times 45/-$ p. an per $\times 16$ c.p. incandescent lamp burning $\times 3600$ hrs. The Co. to provide all ^{the} lamps & lamp pillars & provide all necessary fittings & to light & extinguish all such lamps & to maintain the sd lamps & fittings. The Council to paint the lamps & lamp pillars & keep the same in repair;

city
def. (ii) For not less than $\times 30$ ~~xxx~~ lamps ea of $\times 2000$ c.p. arranged in series of $\times 5$ each lamp fitted on a post having upon it two brackets for $\times 16$ c.p. incandescent lamps & the lamps to correspond the sum of $\times 18$ p. a. for ea. such are lamp & pair of sd incandescent lamps;

(iii) The Council to paint the lamp pillars in luminous paint every year

Note to typist. Copy in proper order, i.e.

A B C D.

CHAPTER XIX

DUPLICATING

"Yet in their form and image here expressed as by a duplicate."—WORDSWORTH (*Excursion*).

What is Meant by Duplicating ?

The process of multiplying or reproducing copies of typewritten or handwritten documents by means of a duplicator. This process is usually preferable to taking carbon copies, when more than ten copies of a lengthy document, or twenty copies of a short document are required, or when stout paper is necessary for all the copies, or when a greater degree of permanency is desired.

The chief duplicating processes are—

- (1) Stencilling.
- (2) The Graph, Gelatine or Composition process.
- (3) Lithography.
- (4) The Multigraph or Typewriter Ribbon process. This is dealt with in the next chapter.

What is Meant by Stencilling ?

The process by which a stencil is typed upon in the ordinary way, and afterwards stretched upon the cylinder or frame of a duplicator. Copies are then usually produced by the application of ink with a roller. The contact of the blank paper with the outstretched stencil enables it to receive the ink through the perforations made by the type.

Name the Various Sheets Required in Typing and Stencilling if not Fastened Together.

The following sheets are necessary—

- (1) The stencil or wax sheet.
- (2) The tissue sheet to prevent the type from quickly filling with wax.
- (3) With some stencils, a silk sheet is desirable in order to smooth the rough edges of the letters perforated in the stencil.
- (4) The backing sheet to provide a firm base, and compensate for the deficiencies of a punctured platen.
- (5) The fibrous sheet to protect the stencil in the process of duplicating. This sheet is not used in typing the stencil.

How Should these Sheets be Arranged in Typing ?

Place them on the table in the following order—

- (1) Tissue Sheet.
- (2) Stencil.
- (3) Silk Sheet (if used).
- (4) Backing Sheet.

Fold the protruding edges of the stencil over the backing sheet, and insert all the sheets together in the machine, taking care that the backing sheet is nearest the platen.

The procedure differs when the sheets required are all fastened together. Then it is only necessary to insert all the sheets in the machine like an

ordinary single sheet. This is the modern method.

What Points Should be Observed in Preparing and Typing a Stencil ?

- (1) Clean the type thoroughly with benzine.
 - (2) If a ribbon machine is used, switch the ribbon out of gear, so that the type may strike the stencil direct. In pad machines it is not necessary to remove the pad.
 - (3) Type with a stronger touch than usual in order to cut the wax cleanly. Strike stops and letter "o" lightly, but capital letters, especially "M" and "W," require either fairly heavy blows or twice typing.
 - (4) Owing to the thickness of the sheets, it is often better to turn up the platen by means of the thumb wheels, instead of the line-spacing lever.
- After typing, if the stencil is intended for a Flat Frame Duplicator, before fixing on frame, remove the tissue from the front and the silk and backing sheets from behind, and place the fibrous sheet in front of the stencil. In the case of a Rotary Duplicator, remove the tissue sheet before, and the backing sheet after the stencil has been placed on the drum. It should be quite taut and securely fastened to the frame, without creases or cracks.

What are Waxless Stencils ?

These are known by various names, such as "Indestructible," "Durotype," "Drytype," etc. They are unaffected by climatic conditions, and will not crack. Moreover, the letters are not cut out in the process of typing as is often the case in wax stencils. A carbon placed behind the stencil makes the typewritten matter easy to read. Waxless stencils are usually twice as expensive to buy as wax stencils, but for large numbers of copies they are cheaper and do much better work.

Distinguish Between a Flat Frame or Box Duplicator and a Rotary Duplicator.

In the frame duplicator the stencil is stretched upon an oblong frame and the ink applied by means of a roller, while in the rotary duplicator the stencil is stretched upon a perforated cylinder and the copies produced by feeding the paper into the duplicator with one hand, and turning the cylinder handle with the other. The rotary duplicator may also be worked by a small electric motor, which is self-feeding and self-inking, and will produce 100 copies a minute.

A frame duplicator which has a piece of linen or silk (called a diaphragm) stretched across the frame is sometimes called a diaphragm duplicator.

If the duplicator has no diaphragm, use a fibrous sheet to protect the stencil.

The frame duplicator is a cheaper process, but slower than the rotary.

How Can Stencil Matter be Accommodated in a Definite Position on a Partially Printed Form ?

(1) If the matter is to be copied from manuscript, type out a trial copy on a piece of scrap paper in order to gauge the relative positions quite accurately.

(2) If copied from typescript, and the same order of matter is desired, place the tissue sheet over the typescript and trace the positions with a pencil. It is then an easy matter to type within these limits. Follow this plan when a date has to be accommodated on a printed line, also in stencilling post cards, invitation cards, etc. To facilitate the work of "rolling off," two or three cards can be typed on the same stencil.

What Kind of Paper Should be Used in Stencilling ?

A soft, absorbent paper (called duplicating paper), on which the ink dries at once.

How Should Cracks in Stencils be Dealt With ?

If a crack or wrinkle is observed in the first duplicated copy, take off the stencil and re-stretch; but if irremediable by this means, cover with stamp edging or varnish with the special preparation sold with duplicators for this purpose.

The use of Developene will render indistinct characters more clear.

If a large number of copies is required, the stencil may be strengthened by varnishing it all round before rolling off.

How Can Errors be Corrected ?

(1) Whilst the stencil is in the machine, draw back the tissue sheet and turn the platen forward to the point of error. Obliterate the error by a thin application of correcting fluid, and type in the correction when it is dry.

(2) When a mistake is not discovered until the stencil is out of the machine or on the frame, block out the error by means of stamp edging, and type in the correction beside or near it on all the copies after they have been rolled off.

Failing these attempts to obtain a good stencil, type a fresh one. Blocking out and patching processes are seldom quite satisfactory.

How Can Spoiled Stencils be Utilised ?

The parts which have not been perforated or cracked may be used for patching defective stencils, or for strengthening other stencils from which large numbers of copies have to be taken.

How Can a Signature be Written on a Stencil ?

By laying a silk sheet on the wax, and writing with a stylus. This is unnecessary with waxless

stencils. Lines can be ruled in the same manner, by using a blunt pocket knife. A ruler can be prevented from slipping by putting a small wide flat rubber band about half an inch from each end.

How May a Stencil Best be Read ?

By holding it up to the light, or by placing a carbon sheet behind it.

Describe the Process of Rolling Off Copies on a Flat Frame Duplicator.

After stretching and fixing the stencil on the frame, place a blotter on the baseboard. Squeeze a small quantity of ink from a collapsible tube on the tray or slate, and distribute it evenly by passing the roller over it in different directions. Ink the stencil by passing the roller over it several times without much pressure until a good copy appears on the blotter. In cold weather, if the ink is too stiff, the slate or other receptacle on which the ink is placed should be warmed—not the roller. The stencil needs most ink at first, but after being properly inked it needs only a slight re-inking about every fifty copies. An excess of ink can be removed by taking an impression on a sheet of blotting paper, or on a few sheets of scrap paper. Roll off a few trial copies on scrap paper, and as soon as the impression is clear and sharp, insert a clean sheet of paper on the baseboard. Pass the roller *once only* LIGHTLY and slowly over the stencil. Remove the sheet and a facsimile of the stencil will be seen. Repeat this operation until the desired number of copies is obtained. Each stencil should produce from 50 to 300 copies, according to the skill of the operator, the quality and strength of the stencil, and the merits of the duplicator.

If the Copies are Faint, What is the Cause ?

- (1) Too light a touch in typing.
- (2) Lack of ink in duplicating.
- (3) Too little pressure in rolling off.
- (4) The use of too thick stencils.

How Should the Duplicator be Cleaned and Cared For ?

Before putting it away, remove the stencil, but if a diaphragm duplicator is used, lay a piece of old newspaper both above and below the diaphragm. The surplus ink will then be absorbed by passing the roller firmly over the newspaper. Remove the newspaper and repeat the operation with a fresh piece. Pour a little cleaning fluid on the diaphragm, and rub it carefully with a sponge or soft paper. Also sponge the silk sheet with benzine, dry it between blotters, and when not in use press flat to keep it from becoming wrinkled. The roller can be cleaned with alcohol or benzine, and if found sticky after cleaning, rub white chalk over it.

Do not work in an overheated office, or in the sun, as this tends to soften and spoil stencils. Always store stencils in a cool place. Never put the roller near a fire, nor leave it on the slate when not in use.

How are Duplicated Copies Dried?

If the duplicating paper is not sufficiently absorbent to dry the copies instantaneously, place them between the sheets of a tissue drying book, and squeeze the book in a screw press. To save space, two wet copies can be placed back to back in the drying book.

A good drying book can be made out of quick-drying duplicating paper. Take about thirteen sheets of brief-size duplicating paper, fold them over and stitch them securely through the middle. Then number each leaf with blue pencil in the right-hand corner. When sheets are placed back to back in this book they will dry quite well, and the number rolled off may be seen from the blue pencil figures. To prevent one end of the book being used exclusively, number the sheets from both ends, and use each end alternately.

If the paper used in duplicating has a very hard surface, the copies can be dried most quickly by placing them between blotters, and squeezing in a screw press. Should the copies then blur, dust them over lightly with Drying Powder (obtainable for this purpose) with a piece of cotton wool. This is unnecessary where proper duplicating paper is used.

There are two kinds of ink, one made of water and one of grease. Water ink should only be used for the Roneo duplicator. For all other duplicators grease ink is better. To remove ink stains dip the sulphurous end of a match in water and rub energetically over the stain.

Describe the Graph Process.

With this device the copies are produced from a negative on a jelly or composition pad, or other sensitive body. The matter to be copied must be typed with a hektograph ribbon, or handwritten with special ink on hard glazed paper. The typed

or written document is impressed upon the gelatine or composition, and when the ink is absorbed, other copies are produced by bringing blank sheets of paper into contact with the impression. The process is very simple and quite serviceable where not more than fifty copies are required.

Describe the Lithographic Process.

Lithography is "the art or operation of producing printed matter from a flat lithographic stone on which a design or transfer has been made in soapy ink or by other suitable method."

In typing the copy for the lithographer, use transfer paper and a lithograph ribbon, and avoid erasures. The type must be absolutely clean and the impressions uniform throughout. A new typewriter in which the type is not worn, nor the platen indented, will give the best results. Take the typescript to the lithographer as soon as possible after being typed, otherwise the impression will fail to adhere to the stone, and no copies can be taken. In the lithographic process the last copy is equal to the first.

EXERCISE 54

Type the following on a Stencil, and duplicate twenty copies—

While Queen Victoria insisted on hand-written communications from her Ministers, King Edward did not object to the products of the typewriter. He accepted typewritten memoranda from his Ministers instead of obliging them to write out everything with their own hands.

When asked to hand over his MSS. to the National Museum, Maeterlinck, the great Belgian writer, announced that he hadn't any. They had not been burned or lost—only typewritten. All Maeterlinck's best work has in recent years been done on the typewriter.

Robert Barr was both a novelist and a typewriter salesman, but there is no record of poetry and typewriter salesmanship having become so closely wedded.

EXERCISE 55

Cut a stencil for the following and roll off 20 copies.

PROFITS OF SHIPPING COMPANIES.

	Profits.		Pre-War Standard
	A.	B.	
	£	£	£
Field Line	68,000	10,600	29,000
International Line	137,350	42,700	83,100
Mercantile Steam	246,000	86,100	117,650
Eskside Steam	85,150	11,700	38,400
Cairn Line	292,000	86,000	118,250
Moor Line	374,250	108,900	255,850
Woodfield S.S.	166,800	25,400	62,250
China Mutual	591,000	286,700	349,100
Lampport and Holt	432,750	227,600	228,600
Court Line	151,800	42,100	64,100
Gulf Line	208,300	52,100	83,900
Ulster Steam	217,000	56,200	79,400
Neptune Steam	146,700	80,000	106,300
Thompson Steam	123,600	24,900	58,800
Pool Shipping	597,600	118,700	153,700
Sutherland Steamship	296,950	109,800	89,300
Frederick Leyland	1,441,690	620,690	628,550
Booth Steamship	328,100	225,300	217,900
General Steam Navigation	177,300	70,500	40,200
Tempus Shipping	153,300	20,600	22,350

EXERCISE 56

Type this letter in business-like style.

31 March, 19--.

Sir

on the emigration question

I read your very instructive article, with considerable interest, & the various letters wh. have appeared ^{in yr. columns} respecting it lead me to think that a few remarks may not be out of place ^{contemplates emigration} from a lifelong farmer wh. The land I occupy has been in the same family for over three generations & is probably some of the most productive in the country. I am well under 40 years of age, have worked upon the land ^{practically the whole of my life} & have not the slightest inclination to add to the population of the ^{already} overcrowded cities. But now the landlord ^{he has a perfect right to do so} for good reasons ^{disposes} has decided to ~~sell~~ of the property, & I am under notice to leave. I have been able to make a living & have saved a little money, but not sufficient to purchase, & do not care to ^{overload} myself with a mortgage (if I could) with its attendant expenses. What am I to do?

I am writing under a nom de plume, so perhaps may be allowed to say that I am a practical farmer with a thorough knowledge of ^{costly} ^{grogging} ^{land} ^{to} ^{drinking}. I pay out in rent, ^{labour rates and taxes} ^{the} over £1,000 per annum, & my living expenses ^{in any year} have not exceeded £200. I have been looking round & making inquiries with the view of renting another farm, but cannot hear of anything wh. offers the prospect of a reasonable return for my ^{labour & comparatively small} capital. On the other hand, I am told that I am wanted in the Colonies, & am ^{strongly} advised to go. There are many others ^{or have been} similarly situated. In my case I shall probably go, not because I do not prefer remaining ^{in England}, but because ^{appears to be} there is no opportunity ^{to me} to make the best use of the ^{in this country} knowledge and experience wh. I have gained as a farmer. In other words, I feel I am almost forced to go.

If there is anything in farming here good men should be wanted, but it seems doubtful if such is the case. In conclusion, there is ^{one} danger I should like to point to, & it particularly applies to small holdings. These ^{not always experienced and} ^{with} ^{totally} ^{insufficient} capital, are taking up small ^{pieces of land} ^{here & there} all over the country. An ^{and immediate} full return is a necessity to them, & to get this they dispose of every possible product, without feeding back anything ^{in very little} into the land. This means if this goes on ^{that in a few years' time} that there will be a great deal of unproductive land in this country. I notice that enormous sums ^{of money} ^{in other directions} are being spent on roads, for instance - & rates & taxes have increased to an enormous extent. If some of this money was spent ^{improving} on the land it certainly would not be unproductive expenditure.

Yours faithfully,

R.S.A. Examination.

CHAPTER XX

MULTIGRAPHING

"No such perfect similarity between the copy and the original."—SCRIVENER.

What is the Multigraph or Typewriter Ribbon Process of Duplicating?

A process which enables the operator to produce duplicates of letters indistinguishable from actual typewritten letters. There are two kinds, the flat and the rotary, the latter being a quicker and more satisfactory process. A letter is set up semi-automatically, that is, by pressing a key and not by handling the type. A wide ribbon is then passed over the type. Each revolution of the printing drum produces one copy, which is obtained by the type passing over a rubber platen while the paper is passing through the machine. This produces a typewriting "effect," because the three essentials of a typewriter are used, viz., typewriter type, ribbon, and platen. The wide ribbon is of the same texture and inking as an ordinary typewriter ribbon, so that names and addresses can be subsequently matched in to correspond exactly in shade with the rest of the letter.

Give Some Hints on Multigraphing.

(1) Always have the copy typed out first. It saves much time and trouble.

(2) In composing a letter, arrange the lines as nearly as possible the same length, as short lines are apt to print a little darker than the rest.

(3) Do not use the same ribbon first on a narrow letter and then on a wider one, as the ribbon will produce a darker impression at the edges of the wide letter than in the middle. A ribbon which has been used for a wide letter may afterwards be used for a narrow one, but this should not be done if it will again be used for a wide letter.

(4) The life of a ribbon can be lengthened if, after printing three to five thousand copies, it is removed, rolled tight, put in its box and allowed to rest for two or three weeks in a cabinet furnished with one or two sponges to keep the ribbons moist. The ribbons should stand on end with the unused margin at the top. A large biscuit tin will serve instead of a cabinet.

(5) Do not increase the multigraph platen pressure in the middle of the ribbon, but wait until it runs to one end, so as to ensure uniform wear.

(6) A hard bond paper is unsuitable for multigraph work because it does not absorb the ink sufficiently. The impression is, therefore, heavy and sometimes blurred. If the paper is too soft,

it absorbs too much ink, and shortens the life of the ribbon. Do not use coated papers. A good linen paper, or medium bond, will give the best results.

(7) Keep all the type active and evenly worn. If this is not done, increased platen pressure is necessary to make the worn type print, whilst the new type takes extra wear out of the ribbon and the platen. Remove all type as it becomes defective.

(8) The best time to clean the type is immediately after a number of copies have been rolled off, and before the ink has had time to dry. This may be done with a type-cleaning brush moistened with benzine. Use the benzine very sparingly. The brush may be held against the platen while slowly revolving the printing drum.

(9) As the type is more expensive than the ribbon, it should not be sacrificed for it. Therefore use as little platen pressure as possible.

(10) Get a sample impression of the typewriter ribbon to be used for matching purposes before starting. Then match the multigraph impressions to it by regulating the pressure on the ribbon, or using a ribbon more or less worn.

(11) If more than one typewriter is used for matching, a standard touch should be set by one typewriter operator, and the others instructed to conform to it.

(12) As the multigraph ribbon wears, it becomes fainter, and therefore to obtain faultless matching it is advisable to have typewriter ribbons in three degrees of inking, viz., heavy, medium, and light. These can be used according to the density of the ink in the multigraph ribbon.

(13) Try to start a new typewriter ribbon simultaneously with a new multigraph ribbon. As far as possible use typewriter ribbons for matching multigraph impressions only, and not for other purposes.

(14) When inserting multigraphed letters in the typewriter for the inside address, note carefully where the edge of the paper comes, so that every sheet can be inserted in the same place. To make quite sure turn up the letter to the first line of type and adjust by means of the paper release.

(15) Study carefully the book of instructions issued with the multigraph and learn how, where, and when to oil the machine.

EXERCISE 58

Type the following Manuscript.

The history of carburendum furnishes one of / romances of science & in his early experiments, Twissan, observed / action of carbon on silicon, but did not develop his discovery. Working independently, Dr E G Acheson, ^{in America,} found that, on subjecting coal + sand to a powerful electric current, ^{of an intensely hard material} crystals were formed. He produced a quantity of ^{for the grinding of gems} these crystals & had them tested with such satisfactory results that / material was marketed, & sold to jewellers at 40 cents ^{per carat}, & later at 20 cents, or £175,000 per ton / production of 4 cwt per day exceeded / demand & as a fresh ^{the counterfeits under this name of carburendum} outlet ^{was sold for valve grinding} at £2 per pound. / demand grew, & to meet its furnaces using 135 E.H.P., & producing 45 tons ^{per ann.} were installed, the price being dropped to 25 per lb. In 1894 the Carburendum Co entered into a contract with / Niagara Falls Power Co. ^{to use 1000 E.H.P.} & in 1895 production commenced ^{at the new plant} / applic^{ns} extended by / production of ^{abrasive} wheels, over wh^{ch} carburendum showed a marked superiority ^{for most purposes}. Later, papers coated with carburendum & cloths were produced, & as / results of continuous progress the / output exceeded 5,000 tons p. ann. } Carburendum has now become ^{an essential modern} material in ^{industrial practice} & has ^{greatly} simplified & shortened many operations

before / war, & has since greatly increased

It shows how a small laboratory experiment may result in / establishment of a large & progressive industry

EXERCISE 59

Type this letter in business-like style.

15.11.19..

Dr Sir

While our Great Coats ^{continue to gain} ^{increasing} ^{popularity among} the members of the Volunteer Training Corps, we find ^{that} there is a tendency to limit the ^{expenditure's} ~~outlay~~ to 60/-

We now beg to announce to those members who ^{have not purchased} ^{their great coats} ^{that we have} ^{succeeded in} ^{producing} ^{a gr coat} ^{an overcoat} to fill this ^{need} ^{wh has bn officially approved,} ^{in every respect}

This coat is identical to the higher priced coats at 73/- ^{style} + 80/- except in the quality of the ^{material} ~~cloth~~ the ~~style~~ + trimmings are the same equal ^{no} care is taken in the ^{making} ² ^{cutting} & the ^{material} ~~cloth~~ is subjected to the same ^{3 waterproofing} ^{for} ~~protes~~ - we can supply them ready for ~~wear~~ ^{immediate} service, from stock, or ~~made~~ ^{made} to measure in 24 hours if necessary

If the necessity arises, any of our coats can be ~~remodelled~~ ^{remodelled} and be ~~died~~ ^{died} & converted into a very serviceable coat for ordinary wear.

^{be favoured} Hoping to ^{receive} with yr esteemed order wh. shall have our ^{very} ~~ca~~ careful attention

Yrs. obdly.

upon this item of the kit

EXERCISE 60

Type the following.

THE IDEAL PRIVATE SECRETARY.

The good secretary is born and not made—a remark that applies to every position and every calling. We all have our little peculiarities, our failings and our qualities, and it is the duty of all of us to discover, if we can, the little corner in the general scheme of things into which those personal attributes fit best and give the most satisfaction to ourselves and to others.

There are two sorts of secretaries because there are two sorts of people who want secretaries. There is in every field of activity the fussy nonentity who has to keep up an appearance of dignity and consequence, and walks about talking of the value of his time, who refers you importantly on the least excuse to his secretary. Such people give openings to secretaries who are not secretaries in any real sense of the word. They really belong to the same group as butlers and footmen and other ornamental personages who are kept about to satisfy the vanity of individuals whose social position is out of all proportion to their practical importance.

The real private secretary is of quite another type. She or he will only work for a genuinely busy man or woman, for somebody who is concerned with affairs that really matter.

MANAGEMENT OF CORRESPONDENCE.

It goes without saying that the private secretary must be a complete master of the mechanical side of the profession. I am not now concerned with the things that are taught at the business schools and colleges. No one who is not absolutely competent in the details of office work and the management of papers and correspondence can possibly be considered as a secretary to a busy man. In some offices it is possible to get a job and draw wages while learning the arts of shorthand and typewriting, but the time of the business man is too valuable to be wasted in giving tuition in these matters.

Success in secretarial work cannot be attained without character, a balanced point of view, judgment and discretion. A good secretary is in the same position as a lawyer or an accountant. There must be complete and absolute confidence between the secretary and the chief. Just as in talking to his lawyer the wise man has no secrets, so in working with his secretary, he must be entirely free from the obligation of studying the choice of words or atmosphere or reactions, as he would study them in dealing with any ordinary person in any ordinary business or social transaction. But, just as confidence with a lawyer is perfectly

safe, so confidence with a secretary must be perfectly safe, and there must never be the slightest fear that, by word of mouth, by gesture, or inference, that confidence will be betrayed.

DISCRETION.

This side of the successful secretary's work is much more difficult than appears on the surface. It involves the possession in a very high degree of that quality known as discretion. When Mr. Brown rings me up, and I, being busy, tired and irritable, send my secretary to tell Mr. Brown to go to blazes, she goes to the telephone, and in the sweetest tones explains that Sir Ernest is awfully sorry; he would like to see Mr. Brown very much, but for the moment it really is rather difficult, and would Mr. Brown be so good as to put his point in a letter, so that it could be the better discussed at some future date to be arranged later? That is a very simple illustration of what is happening all the time between a busy man and the ideal secretary, but it is one which goes much deeper than would appear.

The same considerations apply when dealing with the hordes of callers, most of them with some sort of introduction from one's friends, who haunt the man actively engaged in business or public affairs. In the majority of cases the secretary has to see these people herself—she cannot run any risk to her chief's reputation for courtesy and accessibility.

SIR ERNEST BENN.

The main source of our failure in achievement and of our misery in existence is fear. It keeps us from peril, and in peril alone is life. The law of liberty is the threefold law of the mystics: Be bold—be bold—and evermore be bold. Courage, however, without knowledge is like an engine with steam but no engineer. It means destruction.

It is better honestly to earn the wages paid you than to have grand ideas on the labour problem. It is better to earn your living and take yourself off other people's backs than to be a saint or a genius. It is better to pay your debts than to give to the poor. It is better to have a little efficiency than a lot of knowledge.

Discouragement, when analysed, is found to be no more nor less than being sorry for one's self. And when one is in the wallow of self-pity he is pretty low down and is bound to become rather messy. Discouragement usually takes place when things go against us; but that is the very time when we need courage. The time, if any, to be discouraged is when all goes well; we don't particularly need to be brave then.

Dr. FRANK CRANE.

CHAPTER XXI

LEGAL WORK

"But in these nice sharp quilllets of the law,
Good faith, I am no wiser than a daw."—SHAKESPEARE (*Henry VI*).

What General Points Should be Noted in Typing Legal Work?

(1) Use a Brief machine, as so many legal documents are typed on draft or brief paper.

(2) A black record ribbon is commonly used.

(3) Let no erasures appear in a document to be signed. When serious errors or omissions are discovered, re-type the whole document. Failing this, type hyphens through errors and insert correct words above. All corrections should afterwards be initialed.

(4) Double line-spacing is usual for foolscap documents, and treble or quadruple line-spacing for draft or brief documents.

(5) Reserve a left margin of about one quarter of the width of the paper.

(6) Punctuation marks should not appear in the typescript unless the matter is divided into numbered clauses, when full stops may be used to mark the end of each clause. The beginning of a sentence is usually indicated in legal work by typing the first word or words in capitals.

(7) Type important words in capitals, and specially important words, such as "This Indenture," "Agreement," etc., in underlined spaced capitals.

(8) Do not divide words at line ends. Any blanks resulting from the carrying of a word to a fresh line should be filled in with hyphens to prevent the subsequent interpolation of other words. In some offices, where clauses do not finish at line ends, it is the practice to fill up the remaining spaces with hyphens.

(9) Type all abbreviations in full, and all numbers in words, not figures, except numbers of houses, such as 62 Guildhall Street.

(10) Type each page number at the bottom in the middle of the page.

(11) Type on both sides of the sheets except when using brief paper.

More specific directions will be given at the head of the various legal documents in the Exercises.

Define the Terms Draft, Fair Copy, Engrossment, Counterpart, Endorsement, Execution.

DRAFT. The first rough copy of a document.

FAIR COPY. A neatly typed copy of the draft for submission to other solicitors or clients.

ENGROSSMENT. The final or completed copy of a document ready for signature.

COUNTERPART. A copy or duplicate of the engrossment.

ENDORSEMENT. Something typed or written on the back of a document.

EXECUTION. The act of completing an instru-

ment by signing, sealing and delivering, or by merely signing if that is sufficient.

How Should a Draft be Typed?

On draft paper, and in treble or quadruple (twice double) spacing, to allow plenty of room for alterations and additions. Abbreviations are commonly used in drafts, and numbers in figures instead of words. When typing on ruled paper reserve a one-space margin outside the ruled margin. If the names of the parties are indistinctly written, refer to the endorsement where they will generally be found in a large and more legible hand. The Draft, Engrossment for Signature, and Counterpart of a Lease are distinguished from each other, by typing on the endorsement of the Draft the word "Draft" above the word "Lease," and the word "Counterpart" above the word "Lease" on the counterpart. No extra word will appear on the endorsement of the Engrossment for Signature.

What Precautions Should be Taken in Typing a Lengthy Legal Document?

Special care must be taken that nothing is omitted. This may be achieved by keeping the eyes on the copy and not on the keys; by undivided attention to the work; and by some such mechanical device as a ruler placed beneath the successive lines as they are typed. It is also advisable to read over each page as it is typed, instead of waiting until the whole document is completed, as if a line or clause has been omitted, it is less trouble to re-type a part than the whole of the document.

Into What Classes Can Legal Documents be Roughly Divided from a Typist's Point of View?

(1) Into classes, according to the size of paper used, namely: Demy paper (double draft size) for some Agreements, Conveyances and Mortgages, the back being reserved for the endorsement only.

(2) Double Foolscap paper for Wills, Affidavits, Defences, Statements of Claim, and similar documents. Agreements, Conveyances, and Leases are also often typed on double foolscap.

(3) Brief paper for Barristers' Briefs, Counsels' Opinions, Proofs, Abstracts of Title, etc.

How are Legal Documents Bound Together?

If typed on double sheets, bind down the middle with green silk cord, or tape; but if typed on single sheets, use an ordinary piercing paper-fastener, or the process known as "eye-letting" in the top left-hand corner. Let the head of a paper-fastener appear *outside* the document when folded, and keep it clear of the date on the endorsement.

What is Meant by the "Stitching Margin"?

The portion reserved at the binding edges of the sheets of a legal document to allow them to be subsequently stitched together with green silk cord or tape. This is simplified if printed lines are ruled for the purpose. If words are typed to the extreme edge of the paper, they will be concealed when the sheets are stitched together.

How is the End of a Legal Document Usually Typed?

Where the words "In witness whereof, etc." occur in a Draft, they should be transcribed in the Fair Copy or Engrossment in full, viz., "IN WITNESS whereof the said parties to these presents have hereunto set their hands and seals the day and year first above written." This is called the Testimonium Clause. The Attestation Clause should begin in the middle of the margin, as follows—

<p>Margin</p> <p>SIGNED SEALED AND DELIVERED by the within-named Milton Powell in the presence of</p> <p>(Here the witness signs his name and address.)</p>	<p>} Leave plenty of room here for the signature of the party.</p>
---	--

If there are two Attestation clauses, leave enough space between them for name and address of the first witness.

How are Legal Papers Folded for Endorsement?

Long documents on foolscap paper are folded from *left to right* in two folds lengthwise, and the endorsement typed on the side then uppermost.

Brief, draft, demy, and short foolscap documents are folded in four, as follows: Lay the document on the table, and fold from bottom to top twice. Type the endorsement on the side then uppermost with the top of the endorsement to the left. Make a light pencil mark where the top of the endorsement should appear, and partly unfold the document to enable the paper to be more readily inserted into the machine.

What is the Meaning of the Reference "46 and 47 Vict., c. 51, s. 14 (4)"?

An Act passed in the 46th and 47th years of the reign of Queen Victoria, chapter 51, section 14, sub-section 4.

A private Act differs from a public Act in the form of the last figure. Example: "28 Geo. II, c. VIII" indicates a private Act, but "28 Geo. II, c. 8" a public Act.

EXERCISE 61

Type the following Will on double Foolscap with a 20 margin, or on Brief with a 30 margin. Leave room for signatures of witnesses and testator.

THIS IS THE LAST WILL AND TESTAMENT of me ROBERT

ALBERT MOSLEY HEATON of Ravenstones Sutton-in-

Craven Yorkshire I HEREBY REVOKE all former

Testamentary dispositions made by me I GIVE to

my Son HENRY GEORGE HEATON the sum of One Thousand

pounds To my Daughter FRANCES LILIAN HEATON the

sum of Three hundred pounds and to my late-----

Manager JAMES FOX my Gold Signet ring and the---

sum of Twenty pounds I GIVE AND DEVISE to my Son

EDGAR HEATON my Freehold house being No. 81-----

Victoria Street Sutton aforesaid To my dear Wife

EDITH MARY whom I APPOINT the SOLE EXECUTRIX of
 this Will I GIVE DEVISE AND BEQUEATH all the----
 residue of my property whatsoever and wheresoever
 absolutely IN WITNESS whereof I have hereunto---
 set my hand this day of One
 thousand nine hundred and

SIGNED by the above-named Robert)
)
 Albert Mosley Heaton as his last)
)
 Will in the presence of us both)
)
 being present at the same time)
)
 who in his presence and in the)
)
 presence of each other have)
)
 hereunto subscribed our names as)
)
 Witnesses)

NOTE.—The blanks are filled in in ink on execution

(Endorsement)

Dated _____ 19..

W I L L

Of ROBERT ALBERT MOSLEY
 HEATON of Ravenstones,
 Sutton-in-Craven, Yorks.

Executrix:
 Mrs. Edith Mary Heaton.

EXERCISE 62

Type the following Conveyance on double Foolscap or Demy, and on both sides of the paper, except the back page. Use double spacing. Note the capitalisation.

T H I S C O N V E Y A N C E made the day of

One thousand nine hundred and B E T W E E N

JOHN ALDEN of Addiscombe in the County of Surrey (hereinafter called the "Vendor") of the one part and MILES STANDISH of Croydon in the said County of Surrey (hereinafter called the "Purchaser") of the other part WITNESSETH that in----- consideration of TWO HUNDRED POUNDS this day paid to the Vendor by the Purchaser (the receipt whereof the Vendor doth hereby acknowledge) the Vendor as Beneficial Owner doth hereby CONVEY unto the Purchaser ALL THOSE two several plots of ground situate at Shirley in the County of Surrey being part of a piece or parcel of land formerly called or known by the name of "The Six Acres" and numbered 712 on the Tithe Apportionment Map of the Parish of Shirley AND ALSO ALL THOSE two several messuages erected on the plots of ground and known as Nos. 3 and 4 Charles Street Shirley aforesaid (except all coal mines and minerals thereunder) TO HOLD the said premises unto and to the use of the Purchaser in fee simple IN WITNESS whereof the said parties have hereunto set their hands and seals the day and year first above written.

SIGNED SEALED AND DELIVERED)
)
 by the above-named JOHN ALDEN)
)
 in the presence of)

SIGNED SEALED AND DELIVERED)
)
 by the above-named MILES)
)
 STANDISH in the presence of)

(Endorsement)

DATED _____, 19. .

JOHN ALDEN, Esq.

to

MILES STANDISH, Esq.

C O N V E Y A N C E

of two messages known as

3 and 4 Charles Street

Shirley in the County of

Surrey.

EXERCISE 63

Type the following Agreement with numbered paragraphs in the same manner as previous Exercise.

A G R E E M E N T made the day of One thousand nine hundred and B E T W E E N JOHN WILLIAM PRESTON of---- Hayfield Derbyshire of the first part ARTHUR BOTTOMLEY of----- Matlock Derbyshire of the second part WALTER DAVY of Newlands-- Keswick Cumberland of the third part CYRIL MIDGLEY of Strathyre Darwen Lancashire of the fourth part WILLIAM HARGREAVES of Aden Sutton-in-Craven Yorkshire of the fifth part FRANK WHITTAKER--- of Stonegappe Lothersdale Yorkshire of the sixth part and----- ERNEST JONES of Llewellyn House Bangor Wales of the seventh part WHEREAS the said parties hereto being engaged in the business of hair and bristle importers and merchants are desirous of---- entering into an agreement between themselves whereby their---- business and the business of each of them shall be promoted and improved the sales increased and the losses decreased and for that purpose have agreed to enter into the arrangement or----- agreement herein contained NOW IT IS HEREBY AGREED by each---- and all of the parties hereto with all and each that in----- consideration of the said agreement and of the individual and mutual advantages and benefits to be secured thereunder to and for the said business both as a whole and as regards the----- business and businesses of each and all the said parties that each and all the said parties will duly observe and perform the terms and conditions hereinafter contained that is to say--

1. THIS agreement shall remain in force for a period of three years from the date hereof.-----
2. ANY person firm or company engaged in the said business may at any time be admitted to the benefit of this agreement with the consent of a majority of the said parties and on admission shall be deemed a party hereto.-----
3. THE said parties shall without further notice than is given by this clause meet at the offices of the party hereto of the first part on the first Monday in January and July in every year at 3 o'clock p.m. and the first business of each meeting shall be to fix by a resolution of the majority of the said parties then and there present the maximum and minimum prices at and----- conditions under which the said parties shall buy and sell----- respectively the products and commodities of their business for and during the six calendar months commencing at the end of the month of the meeting also the areas or districts within the---- United Kingdom wherein each of the said parties shall sell also the quantity which shall be sold and also the persons firms or companies with whom sales may be effected.-----
4. THE said parties hereby respectively agree to abide by conform to and act in all respects in their business in accordance----- with the terms of any resolution of a duly constituted meeting of the said parties.-----
5. EACH of the said parties shall forthwith deposit with the---- manager of the London Banking Company the sum of Five hundred

pounds which unless forfeited as hereinafter provided shall be repaid to him on the termination of this agreement.-----

3. IF any party hereto commits to the satisfaction of the others of the said parties expressed by a resolution of a majority of the others of the said parties then present passed at a meeting any breach of this agreement such party shall by a resolution of a like number be excluded from the benefits of and be no longer a party to this agreement and shall forfeit the said deposit to the others of the said parties.-----

AS WITNESS the hands of the said parties

WITNESS to the signatures)
)
 of the said parties)

(Endorsement)

DATED 19..

MR. J. W. PRESTON & OTHERS.

A G R E E M E N T

for improving and promoting
 business as hair and bristle
 importers, under the name or
 style J. W. Preston & Co.

EXERCISE 64

Type and endorse the following Hiring Agreement with indented and numbered paragraphs—

THIS AGREEMENT made the day of One thousand nine hundred and BETWEEN ALFRED BANCROFT of Holme Bridge Terrace Dover in the County of Kent (hereinafter called the "owner") of the one part and WILLIAM MIDGLEY of Sycamore House Sandwich in the County of Kent (hereinafter called the "hirer") of the other part WITNESSETH that the owner agrees at the request of the hirer to let on hire to the hirer a pianoforte No. 896 maker Broadwood.

And in consideration thereof the hirer agrees as follows:—

1. TO pay to the owner on the third day of November One thousand nine hundred and a rent or hire instalment of one pound and the sum of one pound on the third day of each succeeding month.

2. TO keep and preserve the said instrument from injury (damage by fire included).

3. TO keep the said instrument in the hirer's own custody at the above-named address and not to remove the same (or permit or suffer the same to be removed) without the owner's previous consent in writing.

4. THAT if the hirer do not duly perform this agreement the owner may (without prejudice to his rights under this agreement) terminate the hiring and retake possession of the said instrument And for that purpose leave and licence is hereby given to the owner (or agent and servant or any other person employed by the owner) to enter any premises occupied by the hirer or of which the hirer is tenant to retake possession of the said instrument without being liable to any suit action injunction or other proceeding by the hirer or anyone claiming under the said hirer.

5. THAT if the hiring should be terminated by the hirer (under clause A below) and the said instrument be returned to the owner the hirer shall remain liable to the owner for arrears of hire up to the date of such return and shall not on any ground whatever be entitled to any allowance credit return or set-off for payments previously made.

THE owner agrees:—

A. That the hirer may terminate the hiring by delivering up to the owner the said instrument.

B. If the hirer shall punctually pay the full sum of Thirty-seven pounds by one pound at the date of signing and by thirty-six monthly instalments of one pound in advance as aforesaid the said instrument shall become the sole and absolute property of the hirer.

C. Unless and until the full sum of Thirty-seven pounds be paid the said instrument shall be and continue to be the sole property of the owner.

AS WITNESS the hands of the said parties the day and year first above written.

EXERCISE 65

Type the following Statement of Claim on Double Foolscap paper, in double spacing, with numbers beginning at a 10 margin and words at 15. Reserve back page for endorsement.

19.. R. No. 6789.

IN THE HIGH COURT OF JUSTICE.

KING'S BENCH DIVISION.

Writ issued the 24th day of January, 19...

BETWEEN ARTHUR RAMSDEN Plaintiff

and

MARK STEED Defendant.

STATEMENT OF CLAIM.

1. The plaintiff is a Wholesale Chemist carrying on business in London and elsewhere. The Defendant was prior to the matters hereinafter mentioned the owner and occupier of the premises No. 41 Crusoe Street Folkestone in the County of Kent.
2. By a Mortgage dated the 4th May 19.. and made between the Defendant of the one part and the City and London Bank Limited (hereinafter called the Bank) of the other part the said Defendant to secure a certain Capital sum advanced to him by the said Bank mortgaged and conveyed (inter alia) the said premises to the said Bank and the said Bank thereby became Mortgagees of the premises with power to sell the same.
3. By a Conveyance dated the 31st November 19.. and made between the Bank of the one part and the plaintiff of the other part the said Bank acting under the powers vested in them by the said Mortgage of the 4th May 19.. sold and conveyed the said premises to the plaintiff.
4. On or about the 24th December 19.. the plaintiff demanded from the Defendant possession of the said premises but the Defendant declined and still declines to quit the said premises.

The Plaintiff claims as against the Defendant.

1. Possession of the said premises.
2. Mesne profits from 24th December 19...
3. Costs.

Delivered the 2nd day of February 19.. by Nathaniel Nixon of 42 Robinson Street Folkestone in the county of Kent Solicitor for plaintiff.

(Endorsement)

IN THE HIGH COURT OF JUSTICE.KING'S BENCH DIVISION.Delivered 2nd February, 19...

RAMSDEN

v.

STEED.

STATEMENT OF CLAIM.

Nathaniel Nixon & Co.,
42, Robinson Street,
Folkestone.

EXERCISE 66

Type the following Affidavit on Double Foolscap paper, and spread well over the page. Endorse on back.

19.. C. No. 34567.

IN THE HIGH COURT OF JUSTICE.KING'S BENCH DIVISION.BETWEEN

JOSEPH HENRY COOK Plaintiff

and

MAURICE THOMPSON Defendant

I, Thomas Alfred Riley of Skipton in the County of York Solicitor for the above-named Joseph Henry Cook make oath and say as follows—

I did on the 1st day of July 19.. between the hours of 10 a.m. and 2 p.m. serve the above-named Maurice Thompson with a notice to produce in this action a true copy whereof is hereto annexed and marked "A" by delivering the same to and leaving it with the above-named Maurice Thompson at his office or place of business situate at Skipton in the County of York.

SWORN at Skipton in the)
County of York this)
day of)
19)

Before me,

.....

A Commissioner for Oaths

(Endorsement)

IN THE HIGH COURT OF JUSTICE.
KING'S BENCH DIVISION.

COOK
 v.
 THOMPSON.

—
AFFIDAVIT

of
 THOMAS A. RILEY,
 Plaintiff's Solicitor.

(70) ABSTRACT OF THE TITLE

(60) of JAMES JONES to certain hereditaments and premises situate and being at 22 Dock Street (10) 1855. (30) Plymouth in the county of Devon. January 1st, BY CONVEYANCE between (1) James Jones of 18 Dock Street Plymouth Devon Gentleman and (2) Albert Johnson of Stony Hall Gentleman.

(35) RECITING THAT by an indenture dated 6th July 1845 made between (1) John Green and (2) the said James Jones whereby the said J. Green conveyed the hereditaments and premises therein mentioned to the said J. Jones and his heirs

AND RECITING agreement for sale.

(30) IT WAS WITNESSED that in consideration of the sum of £500 paid by said A. Johnson to said J. Jones (receipt etc.) the said J. Jones granted unto the said A. Johnson

(60) ALL THAT messuage dwelling-house hereditaments and premises with the garden thereto belonging being No. 22 Dock Street Plymouth in the county of Devon which said messuage hereditament or dwelling-house is situate at the South-west corner of Dock Street aforesaid. All which hereditaments and premises are more particularly delineated and described in the plan thereto and are therein coloured green.

AND ALL the appurtenances etc.

AND ALL the Estate, etc.

(40) TO HOLD the same Unto and to the use of the said A. Johnson his heirs and assigns for ever.

(30) COVENANTS by the said J. Jones—That he had good right to convey for quiet enjoyment free from encumbrances and for further assurance

(Endorsement. Type date at top, and the title just above centre.)

EXERCISE 67

Type the following Abstract of Title on Brief paper, in treble spacing, with four margins at 30, 35, 40, and 60 on the scale respectively. Dates of all documents abstracted should appear in the first margin.

19...

ABSTRACT OF THE TITLE

of JAMES JONES to certain hereditaments and premises situate at 22 Dock Street Plymouth in the county of Devon.

EXERCISE 68

Type the following Barrister's Brief in treble spacing, on Brief paper, with a 30 margin.

19.. W. No. 9876.

IN THE HIGH COURT OF JUSTICE.

KING'S BENCH DIVISION.

BETWEEN

ZECHARIAH WOOD Plaintiff
and
MARTIN COLES Defendant.

CLAIM in respect of obstruction of
ANCIENT LIGHTS.

B R I E F

to Counsel to appear on behalf of Plaintiff.

The Plaintiff resides and carries on business as a Merchant at Dover in the County of Kent and the Defendant resides and carries on business as a Builder at Folkestone in the same County, etc.

(Endorsement appears opposite)

EXERCISE 69

Type the following Proofs in treble spacing on Brief paper, leaving a margin on each side. Names of Witnesses should appear in right margin. No endorsement is required as Proofs generally form part of a Brief.

P R O O F S .

To prove that he is a Member of the firm of Coke & Son Auctioneers Valuers and House and Estate Agents at Dover where he resides and has resided all his life and that he has been in business for 30 years.

That his firm acts as Agent for the Plaintiff in respect of Logwood House Coleford Road Dover and collects the rent of same. That his firm also acted as Agents for the late Diogenes Wood the Plaintiff's father and also for Diogenes Wood's Executors in respect of this and other property. That Logwood House was let by witness' firm as such Agent to Mrs. Mary Woodford on a Yearly tenancy from 25th March 1906 under an Agreement dated 23rd March 1906 at a Rent of £60 per annum.

That Logwood House is held by the Plaintiff for the residue of a term of etc.

Witnesses.

Call
STEPHEN
COKE.

(Endorsement)

IN THE HIGH COURT OF JUSTICE

KING'S BENCH DIVISION.

W O O D

v.

C O L E S .

CLAIM in respect of obstruction of
ANCIENT LIGHTS.

B R I E F for Plaintiff.

Fewell & Birnam,
Dover.

Incorporated Phonographic Society Typists' Section

Instructions: Type the following Agreement for Partnership & endorse.

Agt made the 9 of Oct, 1909 Btwn Hubert Thomas of Ludlow, Bath Road, Reading, in the Co^y of Berks. Coml Lecturer, of 1 one pt & Philip Trevor Thomas of the same place. Coml Lecturer & proprietor of a Copying office ^{situate in Broadway Place Rd} of the other pt. Why it is agreed as follows:-

- ① The sd H. Thomas & P. T. Thomas agree to become & to be partners in the business of Typewriter dealers, copyists, & teachers in commercial subjects, to be carried on by them at Broadway Place afd. from the above date
- ② The pt^s hts have contributed the capital of business in equal shs. & are to be entitled to the profits thof to bear the losses thof in equal shs.
- ③ Any further capital required for carrying on the sd business wh shall be brought in by one partner in excess of that contributed by the or shall bear int. at 5% per annum
- ④ The style of the firm shall be "Thomas Bros"
- ⑤ The sd P. T. Thomas shall devote his whole time & attⁿ to the business & shall be pd^t in addition to his sh^{re} of the profits the sum of £6 a mo. for his services
- ⑥ The banking of the firm shall be the London & County Bank, and cheques shall be drawn by either partner.
- ⑦ On Dec 31 next & on every subsequent Dec. 31 during the partnership afts of the profit & l^{oss}es of the assets & liabilities shall be taken & when such apts have been approved & signed by both partners the profits they show shall be divided
- ⑧ On the death or bankruptcy of either partner the or partner may by his giving 3 mos notice of his desire to do so, purchase the deceased or bankrupt partners share in the partnership at a val^{ue} to be made in the usual way

As witness the hands of the parties.

CHAPTER XXII

SOME COMMERCIAL DOCUMENTS

"A typewriter is by nature a prosaic beast and hates poetry."—SIR J. M. BARRIE.

"Flouted through the partition the muted multitudinous tapping of typewriters"—J. C. SQUIRE.

EXERCISE 71

Type the following Agenda on Foolscap paper in single spacing with double spacing between each item.

THE FISH SELLERS' SYNDICATE,
LIMITED.

The Third Annual Meeting will be held at the Barge Hotel, Ship Street, Shellness on Friday, 17th March, 19.., at 3 p.m.

AGENDA.

- (1) Secretary to read notice convening the meeting, and the Auditors' report.
- (2) Read letter of apology for absence, from Mr. John Dory.
- (3) Read minutes of last Annual Meeting.
- (4) Refer to printed Report and Accounts of Directors already issued, and suggest that they be accepted as read.
- (5) Chairman to move the following resolution, making suitable remarks thereon.
 - (a) "That the Report and Accounts of the Directors for the year ending 31st Dec., as now presented, be approved and

adopted and entered in the Book of Proceedings of the Company."

- (b) Mr. William Peace to second the resolution.
- (c) Ask shareholders if they have any questions to ask on the resolution.
- (d) Answer questions.
- (e) Put the resolution to the meeting and declare result.
- (6) Mr. R. Haddon to move—
 - (a) "That Walter Salter and Robert Herron be and are hereby re-elected Directors of this Company."
 - (b) Mr. Charles Sprad to second the resolution.
 - (c) Mr. R. Haddon to put the resolution and declare the result.
 - (d) Mr. Salter and Mr. Herron to respond.
- (7) Mr. A. Cobbe to move—
 - (a) "That Messrs. Limmet, Wardle & Co., Chartered Accountants, be re-elected as Auditors of the Company at a fee of sixty pounds per annum."
 - (b) Mr. George Dodd to second the resolution.
- (8) Any other business.

ARTHUR FISHER
(Secretary).

EXERCISE 72

Type the following Minutes on Foolscap paper in double spacing.

THE FISH SELLERS' SYNDICATE, LIMITED.

MINUTES of Third Annual Meeting, held at the Barge Hotel, Ship Street, Shellness, Friday 17th March, 19.., at 3 p.m.

PRESENT: Mr. Walter Salter (Chairman); Messrs. William Peace, Richard Haddon, Robert Herron, Charles Sprad, Arthur Cobbe, George Dodd and Arthur Fisher (Secretary).

- NOTICE. The Secretary read the notice convening the meeting and the Auditors' Report.
- CORRESPONDENCE. Letter of apology for absence from Mr. John Dory on account of illness was read.
- MINUTES. The minutes of last meeting were on the recommendation of the Chairman taken as read.
- REPORTS AND ACCOUNTS. The Report and Accounts of the Directors, previously published, were taken as read.
- It was resolved—
- "That the Report of the Directors and the Accounts for the year ending Dec. 31st, as now presented, be approved and adopted, and entered in the Book of Proceedings of the Company."
- Carried unanimously, no questions being asked on the matter.
- It was resolved—
- "That a dividend of 5% per annum on the Preference Shares and a dividend of 5½% per annum on the Ordinary Shares, recommended by the Directors to be paid, be approved."
- Carried unanimously.
- DIVIDENDS.

ELECTION OF
DIRECTORS.

It was resolved—

“That Messrs. Walter Salter and Robert Herron be and are hereby re-elected Directors of this Company.”

Carried unanimously.

DIRECTORS’
REMUNERATION.

It was resolved nem. con.

“That the remuneration of the Directors be the sum of £1,000 per annum in the aggregate; one-half to be paid to the Directors irrespective of attendance, the other half to be paid and divided amongst the Directors according to attendance.”

ELECTION OF
AUDITORS.

It was resolved—

“That Messrs. Limmet, Wardle & Co., Chartered Accountants, be re-elected Auditors of the Company, at a fee of £60 (sixty pounds) per annum.”

Carried.

THANKS TO
THE CHAIRMAN
AND BOARD.

On the Chairman declaring the business of the meeting completed, a resolution was unanimously recorded to him, and to the other members of the Board, for their services during the past year. The Chairman responded in suitable terms.

EXERCISE 73

BUILDER’S SPECIFICATION. If it is a long one, type in single spacing with double between paragraphs. If short, in double spacing with treble between paragraphs.

Begin heading at 15, with the word “SPECIFICATION” in spaced capitals underlined. The other lines of the heading are indented 5 spaces and the architect’s name and address typed in three lines below at 30, 35 and 40. The date appears under this at the ordinary margin (15). Sub-headings are centred. The marginal notes between 3 and 15 are typed in capitals and underscored.

Type the following Specification on foolscap paper:

SPECIFICATION of work to be done in the erection of Engine and
Pump House at the Waterworks for the Borough of Lambton.

ALVIN CLOUGH, M.Inst.C.E.,
Municipal Offices,
Lambton.

26th May, 19...

MATERIALS
AND LABOUR.

The Contractor to provide all haulage materials, plant, tools, tackle, machinery, and labour the best of their respective kinds which may be necessary and requisite for the due and proper execution of the several works included in the Contract in a thoroughly efficient manner to the entire satisfaction of the Engineer.

SETTING
OUT WORKS.

The Contractor is accurately to set out the whole of the works and amend any errors which may arise therein, also provide all necessary appliances or furnish the necessary vouchers to prove that the several materials are such as are described. The Contractor is to leave the works in all respects clean and perfect at the completion thereof.

ENGINEER TO
HAVE ACCESS
TO WORKS.

The Engineer is to have at all times access to the works, which are to be entirely under his control. He may require the Contractor to dismiss any men who are incompetent or who are not working to his satisfaction.

Specifications are folded in the same way as legal documents (see page 98).

(Endorsement of Specification.)

BOROUGH OF LAMBTON
WATERWORKS

ERECTION OF ENGINE AND PUMP HOUSE

SPECIFICATION

ENGINEER'S SPECIFICATION. The heading is frequently printed, but if it has to be typed, centre it in several lines. Begin the first line of each paragraph at 15, and the other lines at 17 or 18. The marginal headings are typed as in Builders' Specifications.

EXERCISE 74

Type this Specification on foolscap paper, in single spacing, with double spacing between paragraphs—

SPECIFICATION
of
MODERN HIGH-CLASS
CORNISH BOILER.

WORKING PRESSURE 60 lbs. per sq. inch.
HYDRAULIC TEST PRESSURE 120 lbs. per sq. inch.

DIMENSIONS: 12' 0" long, 6' 0" diameter.

SHELL.

The shell of boiler to be 12' 0" long by 6' 0" diameter inside smallest ring of plates, and to be formed of two equal widths of plating laid circumferentially, each consisting of one plate.

ENDS.

Each end plate to be rolled in one piece, secured to shell by means of five gusset stays above the flues, attached to shell and ends by double steel angles 3" x 3" x $\frac{3}{8}$ " thick. The back end to be flanged at one heat by Hydraulic Pressure and single riveted to shell. The front end to be attached to shell by an outside Solid Welded Steel Angle Ring 3" x 3" x $\frac{1}{2}$ " thick turned on edge along with Angle Ring.

FLUE.

The flue to be 3' 0" inside diameter, formed in rings of one plate each. The longitudinal seams solid welded, the circular seams to be made with the Anti-Collapsible Flange Seams with wrought steel caulking rings between each joint, thus leaving no rivet heads exposed to the action of the fire.

<u>THICKNESS of PLATES.</u>	The plates of shell $\frac{7}{16}$ " thick, ends $\frac{1}{2}$ ", flues $\frac{3}{8}$ ", first and last ring in flue $\frac{7}{16}$ ", butt strips, gusset stays $\frac{3}{8}$ " thick.
<u>BLOCKS.</u>	The Blocks or Stand-pipes to be made of steel, and riveted on in position to carry mountings. All faced on upper surface and turned on edge.
<u>DRILLING.</u>	The rivet holes throughout the Boiler to be drilled by Special Machinery, after the plates are bent to the required form, thus securing perfect accuracy in the holes and fit of the rivets.
<u>RIVETING.</u>	All riveting wherever practicable to be done by Hydraulic Power.
<u>MANHOLE.</u>	To be a patent Embossed Oval Manhole Door of McNeill's design, complete with compensating ring and fitted with studs and strong cross bars.

EXERCISE 75

Type the following Bill of Quantities on Foolscap paper in single spacing with double spacing between items. Rule up in red ink when finished, if the rulings are not printed. Leave plenty of space for the right-hand columns.

BILL OF QUANTITIES of WORK to be performed in the alterations to
SAINT MARY'S SECONDARY SCHOOL, NORWICH.

-----oOo-----

CARPENTER & JOINER.

yds.	ft.	in.		Rate.	£	s.	d.
				All timbers to be well seasoned and free from sap, shakes, dead knots and other defects. Deal and battens to be of best quality and free from above defects. All glued joints to be feather tongued.			
				Framed work to be got out as soon as Contract is signed and left in a drying room till required for fixing and then wedged up and glued.			
				Ironmongery to be of best quality. All sizes and thicknesses are for finished work.			
	21		Cube	Fir and fix in plate and lintel.			
	30		"	Do. in ground joists.			
	57		"	Do. in roof.			
	6		"	Do. in plate to steel joist.			
	44		"	Oak and fix in 7" by 3" joists No. 32. Notchings over steel joist.			
4	30		Sup.	$\frac{3}{4}$ " Rough boarding close jointed to roof.			
2	20		"	1" Boarding thickened for lead and laying to flat and furring to falls.			
4	30		"	$\frac{3}{4}$ " Battens for tiling.			
4	30		"	Roofing fell well lapped and clout nailed and allow for laps.			
	8		"	1" Gutter boards and bearers.			
				Continued.			

EXERCISE 76

NATIONAL UNION OF TEACHERS.

Type this page of a Specification.

Specification of Decorative Work to be executed at
45, Wray St., Sheffield, for Walter Ewart Smith, Esq.
to the complete satisfaction of

A G Leonard, F.R.I.B.A.,
Architect.

Bank Chambers Holborn, W.C.

February, 1915

Generally

The workmanship ~~materials~~ ^{afterwards} are to be the best & the work is to be carefully prepared & ~~smoothed~~ ^{rubbed} down with a coat of paint.

When a Contractor has made full-size settings out of work or ornament is to be specially modelled or reproduced from original models & is in either case to have the Architect's approval.

Front
Entrance
Hall

Remove present chimney-piece, grate & hearth - prepare opening for & provide polished Hopton wood chimney hearth & interior as drawing. Allow the sum of £22 for armour-brought iron covers, register & basket grate.

To front part of Hall carry architrave & frieze on walls. On window/side to be the same projection as on pt but to be of less projection on side walls.

Add wood or plaster plain panel above doors & windows as drawn.

Drawing
Room

Knock down present cornice & supply new cornice as detail, with breaks as shown.

Provide ~~the~~ ^{fibrous} plaster ribs formed enriched ceiling with wreath & 2 paterae.

Line ^{Main pt of} ceiling & paint in oil. Also point fibrous plaster work with 2 coats & twice distemper ceiling & cornice.

Provide one solid Cuba mahogany door of good selected grt & 1 door to library to be half Oak & half Cuba mahogany. To each door provide door furniture price £3 10s 1 hinges having pins for lift off.

Enquire if doors are to be painted, white or mahogany - on room side.

EXERCISE 77

Type the following in business-like style.

V

Plasterer

Lathing Lath with bath & half bath for rent laths
all timbers where plastered to be strap
battened or counter lathed with $\frac{3}{4}$ " x $\frac{3}{4}$ " fillets
[Walls to bedrooms to be battened & lathed]

Line The line to be the best chalk line run
through a fine sieve mixed with sharp river
slit/ ~~or pit sand.~~

Fine stuff Fine stuff to be composed of pure chalk line
run into pretty & strong white cow hair in
proportion of 2 cubic ft of stuff to one bushel
of hair The graded stuff to be composed of fine
Paris plaster & fine stuff in proportion to set
quickly.

Coarse stuff The coarse stuff to be mixed in the proportion
of one of chalk line to two of clean sharp sand
& one bushell of clean long cow hair to one
c. f. of stuff.

Rough ~~render~~ ^{render} Rough ~~render~~ in lime & hair behind all
Kender wood skirtings & render in cement to all chimney
backs & next all woodwork adjacent to flues
& to flues where passing thro' roof

Kender float & set Kender float & set all walls except where
otherwise described to be whitened // Kender
float & set soffits of concrete floors.

ceilings... Lath plaster float & set all ceilings
& soffits of stairs

CHAPTER XXIII

LITERARY AND SCIENTIFIC WORK

"The chief glory of every people arises from its authors"—SAMUEL JOHNSON.

"My favourite typewriter is a humorist; I got her young and broke her in myself. She remains to this day the very soul of comedy."—S. R. CROCKETT.

What is Meant by Literary Work from the Typist's Point of View?

The typing of articles, lectures, essays, stories, poetry, plays, etc.

Mention the General Points to be Observed in Typing from Authors' MSS.

(1) Fix a ten margin, and type in double spacing, on one side of the paper only.

(2) Use a purple or black record ribbon.

(3) Type on a good quarto paper, as the sheets are usually roughly handled by the printers.

(4) Number the pages at the top, in the middle, e.g. (26), leaving about six-line spaces above the bracketed number and three below. The first page should not be numbered, and the second will begin with (2). Let the numbers follow consecutively from the beginning to the end of the book in typescript, regardless of the division of the book into chapters. A preface or introduction should, however, be paged in small Roman numerals—viz., (iv)—to differentiate it from the rest of the book.

(5) Correct obvious errors of grammar, spelling, or punctuation, but radical alterations should not be made without consulting the writer. Encircle all directions not intended to be printed.

(6) If a word is written in a language (say Greek) for which no provision is made on the machine, leave a space about the same length as the word omitted, and afterwards neatly insert with a pen and the same colour of ink, or draw the writer's attention to the matter.

(7) Place the author's name either at the beginning or end in underscored capitals.

(8) Display the title of the book prominently. Capitals are best, and for very short titles use double-spaced capitals. The spacing of the letters will depend on the length of the title.

(9) Do not divide a word, nor begin a paragraph, at the bottom of a page, nor use single spacing to save space at the end of an article.

(10) Keep the typing and margins uniform, so that about the same number of words will be contained on each page. The printer will then be able to "measure up" the manuscript, that is, to know how much space the whole will take.

(11) Do not write corrections at the back of a sheet but insert another sheet and type A, B, C, etc., after the page numbers. Example: Insertions

between pages 34 and 35 will be numbered 34a, 34b, 34c.

(12) If a page is deleted, type two numbers on the previous page. Example: If page 46 is destroyed number the previous page 45-6.

(13) Exercise the greatest care with references, quotations, proper names and foreign words, punctuation and spelling, etc.

(14) A line drawn under a word in the typescript signifies that italics must be used; two lines mean small capitals; three lines large capitals; and a wavy line indicates heavy type.

(15) All arrangements as to illustrations, etc., should be decided upon and clearly indicated before the typescript is sent to the printer.

(16) Use treble spacing in manuscript where insertions may have to be made.

(17) Place a good protecting cover at the back of the typescript. Keep flat and not rolled. If it must be rolled, however, let the typescript appear on the convex side.

Mention Some Aids to the Deciphering of Almost Illegible Manuscript.

(1) Before commencing to type, read a page or section of the manuscript, and endeavour to grasp the meaning as a whole. Read all the words with their context.

(2) Carefully note the idiosyncrasies of the writer. The solution of one difficulty will furnish the key to another. For example, if the stumbling-block is a word containing a letter like "r" note how the letter "r" is written in other words already deciphered.

(3) Never type nonsense, but leave blanks and pencil notes of interrogation in the margin if the words cannot be read. Use great pertinacity in deciphering badly-written words.

How Should a Quotation of a Few Lines in Length be Introduced into a Page of Typescript?

By (1) Using single-line spacing;

(2) Typing the quotation in the centre of the page at a different indentation from the paragraphing;

(3) Leaving a double line-space before and after the quotation;

(4) Placing quotation marks at the beginning and end of a single-verse quotation; but also at the commencement of each verse when more than one.

Quotations of a few words or of one or two lines only need not be relieved from the text by

a different line-spacing. Quotation marks are the only distinction necessary. Some authors prefer quotations to be typed in red.

Where authorities are given at the end of quotations or notes, the name of the author should appear in capitals, and the name of the work in double-quoted small letters, thus—

“The basis of good manners is self-reliance.”
—EMERSON, “Behaviour.”

How Should Foot-notes and Marginal Notes be Typed?

(1) In single spacing; but use double spacing between one foot-note and another.

(2) Preface each foot-note by a bracketed number or sign referring to the text. Indent the number five spaces from the margin and begin two spaces from the number, or use “hanging” paragraphs.

(3) Separate the text from the foot-notes by a line ruled across the page.

Distinguish Between the two Methods of Reference to Foot-notes.

The old method is by means of asterisks, daggers, stars, etc., but figures are now more commonly preferred. Reference numbers look better bracketed and typed in red, both in the text and at the beginning of the foot-notes. If a bi-chrome ribbon is not used type in black or insert the figures afterwards with pen and red ink. In mathematical works where figures might mislead, use asterisks, daggers, stars, etc. Raise the reference numbers or signs in the text one space above the lines.

Give Some Hints on Team Work in Typewriting.

When several typists co-operate in the same piece of work, in order to accelerate the pace, they should all use machines with similar type, the same paper, the same colour of ribbon or pad, and keep all margins, line spacing and general arrangement of pages uniform. If possible, allot the manuscript in chapters or well-defined divisions of the work. This facilitates dove-tailing which has often to be accomplished by leaving extra line or word-spaces on the last page of one of the typed sections, or by the use of single spacing at the end of a page for the last few lines. Leave the page numbering (except in the case of the first section) until all the pages are typed, but each typist must, on her own pages, pencil the consecutive numbers, which will be erased later. When two typists work on the same page, a difference in the strength or uniformity of the type impressions is usually noticeable. Even experts differ in this respect.

How are Words Counted?

Generally by the lines. Average several lines taken from different pages to find the number of

words in a line, and then multiply the total number of lines by the ascertained average. If the matter is very short, it is often quicker to count the words separately. Quarto and foolscap pages of well-displayed typescript contain about 280 words and 370 words respectively, where a 10 margin has been reserved.

In counting figures the practice varies, but a fair method is to count them representing the words for which they are equivalent. Some count a group of figures of not more than five as one word, but begin another word after every stop or space. By such a method £3. 4. 6. would be three words, and 56789 would be one word.

Show by Example how Stories should be Typed.

(For answer, see p. 117.)

Give an Example of the Method of Typing Foot-notes.

(For answer, see p. 118.)

EXERCISE 78

Type the two examples from *Jane Eyre* and *The Spectator*, given on pages 117 and 118, and the following—

(1) Mr. E. Phillips Oppenheim, writing under the title of “Fiction and Prophecy,” says: “The measure of success which my stories have attained enables me to write them in the manner I like best. . . . My work itself is accomplished with the aid of a secretary, to whom I dictate my stories as they unfold themselves in my mind, in summer out of doors, into a shorthand notebook, and in winter in my study on to a typewriter.”

(2) Sir Francis Darwin, in his recently published volume entitled *Springtime and Other Essays*, draws attention to a curious error in Thackeray's *Esmond*. “’Twas but three days after the 15th November, 1720,” writes Thackeray, “that he went by invitation to dine with his General (Webb).” The Duke of Hamilton was expected, but did not arrive; and at the end of the feast Swift is made to rush in and announce that the duke had been killed that day in a duel. As a fact the duel in which the duke was killed took place on the 15th November and not three days later. Struck with Thackeray's peculiar blunder, Sir Francis Darwin applied to his friend, Dr. Henry Jackson. The latter suggested that a comma must have been accidentally omitted, and pointed out that if it were supplied, the sentence would read “’Twas but three days after, the 15th November, 1720,” a statement which would be historically accurate. The slip shows how important it is to pay careful attention even to commas. But “afterwards, namely, on the 15th November, 1720,” would have been better than the form of statement used by the great Victorian novelist.

Extract from JANE EYRE.

"Give me the water, Mary," he said.

I approached him with the now only half-filled glass; Pilot followed me, still excited.

"What is the matter?" he enquired.

"Down, Pilot!" I again said. He checked the water on its way to his lips, and seemed to listen; he drank, and put the glass down.

"This is you, Mary, is it not?"

"Mary is in the kitchen," I answered.

He put out his hand with a quick gesture, but not seeing where I stood, he did not touch me.

"Who is this? Who is this?" he demanded, trying, as it seemed, to see with those sightless eyes - unavailing and distressing attempt! "Answer me - speak again!" he ordered, imperiously and aloud.

"Will you have a little more water, sir? I spilt half of what was in the glass," I said.

"Who is it? What is it? Who speaks?"

"Pilot knows me, and John and Mary know I am here. I came only this evening," I answered.

"Great God! - what delusion has come over me? What sweet madness has seized me?"

"No delusion - no madness; your mind, sir, is too strong for delusion, your health too sound for frenzy."

NOTE.—Whenever the conversation is changed from one person to another a new paragraph is begun. The words underlined are meant to be printed in italics. Carefully note the punctuation.

From "The Spectator."

Mr. Dryden hints at this obsolete kind of wit in one of the following verses, in his Mac Fleckno, which an English reader cannot understand, who does not know that there are those little poems above-mentioned in the shape of wings and altars.

"Choose for thy command
Some peaceful province in acrostic land,
There may'st thou wings display, and altars raise,
And torture one poor word a thousand ways."

This fashion of false wit was revived by several poets of the last age, and in particular may be met with among Mr. Herbert's⁽¹⁾ poems; and, if I am not mistaken, in the translation of Du Bartas.⁽²⁾ I do not remember any other kind of work among the moderns which more resembles the performances I have mentioned, than that famous picture of King Charles I. which has the whole book of Psalms⁽³⁾ written in the lines of the face and the hair of the head. When I was last at Oxford, I perused one of the whiskers; and was reading the other, but could not go so far in it as I would have done, by reason of the impatience of my friends and fellow travellers, who

(1) George Herbert, author of The Temple.

(2) Joshua Sylvester's dedication to King James the First of his translation of the Divine Weeks and Works of Du Bartas, begins with a sonnet on the Royal anagram James Stuart - a just Master; celebrates His Majesty in French and Italian, and then fills six pages with verse built in His Majesty's honour, in the form of bases and capitals of columns, inscribed each with the name of one of the Muses. Puttenham's Art of Poetry, published in 1589, book II. chap. ii, contains the fullest account of the mysteries and varieties of this sort of versification. (Morley.)

(3) This picture is in the library of St. John's College, Oxford.

EXERCISE 79

Type the following page of MS.

Just as we arm ourselves with a spoon to pick up soup, & w. a fork to pick up meat, so our nerve-fibres arm themselves w. one sort o. end-apparatus to pick up air-waves, with another to pick up ether-waves. The apparatus always consists o. modified epithelial cells w. wh. / fibre is continuous. The fibre itself is not excitable directly by / outer agent wh. impresses / terminal organ. The optic ^{fibre} ~~nerve~~ is unmoved by / direct rays o. sun, a cutaneous nerve-trunk may be touched w. ice without feeling cold⁽¹⁾. The fibres are mere transmitters, the terminal organs are so many imperfect telephones into wh. / material world speaks, each of wh. takes ^{up} but a portion of what it says; the brain-cells at / fibres' central end are as many others at wh. / mind listens to / far-off call.

The 'Specific Energies' of the Various Parts of the Brain...

To a certain extent anatomists have traced definitely the paths wh. / sensory nerve-fibres follow after their entrance into / centres, as far as / their terminations in / gray matter o. cerebral convolutions⁽²⁾. It will be shown on a later page that / consciousness wh. accompanies / excitement of this gray matter varies from one portion of it to another.

① The subject may feel pain, however, in this experiment; & it must be admitted that nerve-fibres of every description, are to some degree excitable by mechanical violence & by the electric current.

② Thus the ^{optic} nerve-fibres are traced to the terminal organs as well as occipital lobes, the olfactory tracts go to / lower part of / temporal lobe (hippocampal convolution), the auditory nerve-fibre pass first to / cerebellum, & probably from thence to / upper part of / temporal lobe. These terms used in this chapter will be explained later. The cortex is / gray surface of the convolutions. Professor James - Psychology

CHAPTER XXIV

POETRY AND PLAYS

"One merit of poetry few persons will deny: it says more in fewer words than prose"—VOLTAIRE.
 "Look to the players. . . . They are the abstract and brief chronicles of the times."—SHAKESPEARE
(Hamlet).

Give Some Rules for the Typing of Poetry.

(1) Type as nearly as possible in the middle of the page, use single spacing, and begin every line with a capital letter.

(2) If the lines have the same number of feet, and rime in couplets, they should begin at the same margin, except where a paragraph or break occurs in the poem. In this case, the first line after the break should be indented two spaces. The same remark applies to blank verse. Example

Ill fares the land, to hastening ills a prey,
 Where wealth accumulates, and men decay:
 Princes and lords may flourish, or may fade—
 A breath can make them, as a breath has made;
 But a bold peasantry, their country's pride,
 When once destroyed, can never be supplied.

A time there was, ere England's griefs began,
 When every rood of ground maintain'd its man;
 For him light labour spread her wholesome store,
 Just gave what life required, but gave no more;
 His best companions, innocence and health;
 And his best riches, ignorance of wealth.

GOLDSMITH (*Deserted Village*)

(3) Riming lines of about the same length should begin at the same point. Indent the second and fourth lines two spaces. Leave three-line spaces between verses. Example—

CROSSING THE BAR.

Sunset and evening star,
 And one clear call for me!
 And may there be no moaning of the bar,
 When I put out to sea,

But such a tide as moving seems asleep,
 Too full for sound and foam,
 When that which drew from out the boundless
 deep
 Turns again home.

Twilight and evening bell,
 And after that the dark!
 And may there be no sadness of farewell,
 When I embark;

For tho' from out our bourne of Time and Place
 The flood may bear me far,
 I hope to see my Pilot face to face
 When I have crost the bar.

TENNYSON

(4) Lines of irregular length are preferably centred. The indentation varies with the length of the line.

Hail to thee, blithe Spirit!
 Bird thou never wert,
 That from heaven, or near it
 Pourest thy full heart
 In profuse strains of unpremeditated art.
 SHELLEY (*Skylark*).

Our birth is but a sleep and a forgetting:
 The soul that rises with us, our life's star,
 Hath had elsewhere its setting,
 And cometh from afar:
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home:
 Heaven lies about us in our infancy!
 Shades of the prison-house begin to close
 Upon the growing boy,
 But he beholds the light, and whence it flows,
 He sees it in his joy;
 The youth, who daily farther from the east
 Must travel, still is nature's priest,
 And by the vision splendid
 Is on his way attended;
 At length the man perceives it die away,
 And fade into the light of common day.

WORDSWORTH

(*Ode on the Intimations of Immortality*).

(5) In some poems and plays irregular paragraphs result from beginning one paragraph where another ends. In typing such work, leave no extra line-spacing between paragraphs. Example—

"Victory is sad
 When even one man is murder'd."
 So she said,
 And as she spake, a soldier from the ranks
 Advanced. "I will be thy messenger,
 Maiden of God! I to the English camp
 Will bear thy bidding."
 "Go," the Virgin cried,
 "Say to the chief of Salisbury,"
 etc., etc.

SOUTHEY (*Jeanne d'Arc*).

(6) Indent choruses or refrains very considerably
 Example—

How sweet are the flow'rs of the garden and field
 When earth wears her summer array,
 How laden the air with the fragrance they yield,
 How varied the hues they display!

Chorus—Flow'rs of the wild-wood
Flow'rs of the garden,
Emblems of childhood,
Flow'rs, sweet flow'rs.

(7) Where verses are numbered, no stops follow the numbers.

(8) Study a good collection of poems published by a well-known firm of publishers such as Palgrave's *Golden Treasury* by Macmillan & Co.

How are Plays Usually Typed ?

(1) On quarto paper in single spacing, with three spaces between speeches.

(2) The front page should contain the title and the name of the author only. Particulars of the scenery, characters, costumes, etc., appear on subsequent introductory pages.

(3) The names of the characters appear in the margin in capitals. Long names are abbreviated. In short names, the surname is generally sufficient. Leave enough margin for the binding. The American practice is to type the names in the middle of the page.

(4) Begin lengthy stage directions at the margin, with the second and subsequent lines indented five spaces. Type short stage directions nearer the middle of the page. Single words like "aside," "aloud," etc., appear in the text itself. All unspoken words are typed in red and enclosed in brackets. Type names of characters occurring in stage directions in capitals. In carbon copies, and in cases where a bi-chrome ribbon is not used for top copy, underline the unspoken parts in red ink.

(5) Number the pages at the top, either in the right-hand corner, or in the middle—preferably the latter. Page the play as a whole, and not in separate acts.

What is an Actor's Part, and How Should it be Typed ?

An actor's part is the part of the dialogue to be spoken by a single person, and is detached from the play as a whole for convenience in learning. Type in double spacing on octavo paper with a five margin. The stage directions should, however, be in single spacing, and enclosed in brackets. Type all unspoken words, or underline, in red.

What are "Cues" in Actor's Parts, and How Should They be Typed ?

A cue consists of the closing words of the previous speaker. It is necessary for the actor to be familiar with these words in order that he may know when to begin to speak himself. Type cues in red, if a bi-chrome ribbon is used, and begin near the middle of the page. A line of leader dots from the margin should precede the cue. Every cue should consist of a phrase, and not one or two words merely.

How Should Plays be Bound ?

In covers known as "Manuscript Covers." Secure within the cover in book form at the left margin by means of two or three paper-piercing fasteners, or a stitching of green silk cord or tape. An alternative and quicker method is to fasten in a neat flat file. Type the title neatly on a blank gummed label, and stick the label on the front of the cover.

EXERCISE 81

Type the examples of poetry in this chapter.

EXERCISE 82

Type the example of play in this chapter.

(See p. 124.)

EXERCISE 83

Type the example of actor's part in this chapter.

(See p. 125)

EXERCISE 84

Type the following.

POETRY ALL MOONSHINE.

It is amusing to see the smile of incredulity in the faces of some folks when you talk to them about the beauties of poetry. They don't see anything in it at all, and are quite bored at the recital of a passage which would send other finer natures into ecstasies of delight. Henry Van Dyke says somewhat caustically, "When you hear a girl say she does not like poetry, say to her, 'Poor thing, who crippled you?' Perhaps it was some teacher who set her parsing it too soon."

Poetry is a sort of golden staircase by which to mount the heights of mind and spirit. It is perhaps a long ascent, and often puts one out of breath in climbing it, but the toil is always worth the trouble.

Emerson says, "Poetry teaches the enormous force of a few words," so that even on the ground of material gain it is worth the business girl's while to learn the art of saying things tersely and forcefully. Prose, says Coleridge, is words in their *best* order, but poetry, the *best* words in their *best* order.

THE EDUCATION OF NATURE.

Let me take an example from one of the shorter poems of Wordsworth. The selection shall be of a poem "made in Germany" while Wordsworth was touring in the Hartz Forest. My interpretation of it may appear a little fanciful and strained, but I hope none the less helpful. Ruskin, in his "Queen's Gardens" lecture in *Sesame and Lilies*, says that Wordsworth is distinguished from all other poets by the "exquisite rightness" of his conceptions, and gives this poem as an example of true ideas of womanly beauty, and how it may be fashioned and completed.

(Continued on p. 126.)

TAMING OF THE SHREW.ACT V.Scene I.

SCENE--Padua. Before LUCENTIO'S House.

(Enter on one side BIONDELLO, LUCENTIO and BIANCA,
GREMIO walking on the other side.)

BION. Softly and swiftly, sir; for the priest is ready.

LUC. I fly, Biondello; but they may chance to need thee at home, therefore leave us.

BION. Nay, faith, I'll see the church o' your back; and then come back to my master as soon as I can.

(Exeunt LUCENTIO, BIANCA, and BIONDELLO.)

GREMIO. I marvel Cambio comes not all this while.

(Enter PETRUCHIO, KATHARINA, VINCENTIO and
attendants.)

PETRU. Sir, here's the door, this is Lucentio's house. My father's bears more toward the market-place. Thither must I, and here I leave you, sir.

VINCEN. You shall not choose but drink before you go; I think I shall command you welcome here, and by all likelihood, some cheer is toward. (Knocks.)

GREMIO. They're busy within, you were best knock louder.

Actor's Part from "She Stoops to Conquer."

HASTINGS.

..... dread most to encounter.

(Introducing them) Miss Hardcastle,
Mr. Marlow. I'm proud of bringing two
persons of such merit together, that only
want to know, to esteem each other.

.....so agreeably concluded. Hem!

(To him) You never spoke better in
your whole life. Keep it up, and I'll
insure you the victory.

.....to enjoy it at last.

(To him) Cicero never spoke better.
Once more and you are confirmed in
assurance for ever.

.....an object of mirth than uneasiness.

(To him) Bravo, bravo! Never spoke
so well in your whole life. Well, Miss
Hardcastle, I see that you and Mr. Marlow
are going to be very good company.

.....will but embarrass the interview.

Here is the first verse—

"Three years she grew in sun and shower
Then Nature said, 'a lovelier flower
On earth was never sown.
This child I to myself will take,
She shall be mine, and I will make
A lady of my own.'"

The poet, in personifying Nature, pictures her as taking a girl at the age of three for the purpose of shaping her into true ladylikeness. The child was not kept constantly in stuffy rooms, but allowed to develop naturally in sunshine and shower.

WORDSWORTH'S IDEAL GIRL.

No life can be happily or healthily lived without obedience to the laws and impulses of Nature. No girl can have the rarest beauty, whose life is not kindled and restrained by the overseeing power of Providence. This thought appears in the next verse. Nature says—

"Myself will to my darling be
Both law and impulse, and with me
The girl in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an over-seeing power
To kindle and restrain.'"

BE SPORTIVE AND SERENE

The truest girl is full of fun and frolic—blithe as a lark, merry as a cricket. There is a fascinating wildness about her; and yet she knows the meaning of calmness, and is not eternally chattering about nothing. Her nature has its pianissimo as well as its fortissimo. She knows equally well how to bring healing balm to troubled minds, and how to be glad and gay with the liveliest.

EXERCISE 85

Type the following verses—

(a) THE TYPEWRITER.

'Tis said "the pen is mightier than the sword,"
Controlling seething nations with a word,
Yet in the haste of Life the pen was slow
And tried the one who swung it to and fro.
What centuries to man there had been given,
With what rare speed humanity had thriven,
Hadst thou appeared upon the scene to bless
Our earthly lot and many a want redress.
What though some call thee but a mere machine,
When thou dost rule the realm of Commerce,
Queen!

The maker's very soul was twined with thee,
Man's friend and helper thou shalt ever be,
And, like a benediction, light the ages
With wisdom's torch as History turns her pages.

WESTERNER.

(b) TO MY TYPEWRITER.

Mirror of thought and mouthpiece of the mind,
What memories around thy platen wind,
Of songs long sung, of friends long left behind!
What dreams of songs to sing and friends to find!

Lo, as I flung aside the sable cloak
That veils thee from the gaze of common folk,
Half-tremblingly thy spirit to invoke,
I prayed a pardon for the dreams I broke!

What dreams along thy purple ribbon flow?
I strive to catch and read them as they go;
But ah, my fingers on the keys are slow;
They pass so swiftly and I never know!

Set are the spaces now, the paper white;
Wilt thou not whisper unto me to-night
Whatever dream my coming put to flight?
Thy silence answers me; I may not write!

CHAS. H. MACKINTOSH
(in *Munsey*, December, 1911).

EXERCISE 86

(c) AN AUTHOR TO HIS TYPEWRITER

The *New York Globe* publishes the following lines to a typewriter—

qwertyuiop
asdfghjkl
zxcvbnm

Just to think what they can do—
Problem plays and novels too.
Ah, but 'tis a magic power
I'm endowed with in this hour.
Guide, ye gods, my hand and sight;
May I strike the keys aright!

(d) THE TYPEWRITER.

A mass of steel,
A lever here,
A ratchet-wheel
Mid complex gear.
A shift-key jerk
To write in "Caps."
(In legal work
This often haps.)
Bolt, nut and screws
A bar in case
There's need for you
To leave a space.
A row of keys,
A dozen springs
Are what one sees
'Midst other things
And very much
Time's spent, it is
In cleaning such
Nonentities!

ERNEST BETTS

EXERCISE 87

THE PUNCTUATION POINTS

Six little marks from school are we,
 Very important, all agree,
 Filled to the brim with mystery,
 Six little marks from school.

One little mark is round and small,
 But where it stands the voice must fall.
 At the close of a sentence, all
 Place this little mark from school: .

One little mark, with gown a-trailing,
 Holds up the voice, and, never failing,
 Tells you not long to pause when hailing
 This little mark from school: ,

If out of breath you chance to meet
 Two little dots, both round and neat,
 Pause, and these tiny guardsmen greet—
 These little marks from school: :

When shorter pauses are your pleasure,
 One trails his sword—takes half the measure.
 Then speeds you on to seek new treasure,
 This little mark from school: ;

One little mark, ear shaped, implies
 "Keep up the voice—await replies":
 To gather information tries,
 This little mark from school: ?

One little mark, with an exclamation,
 Presents itself to your observation,
 And leaves the voice at an elevation,
 This little mark from school: !

Six little marks! Be sure to heed us;
 Carefully study, write and read us;
 For you can never cease to need us,
 Six little marks from school!

JULIA M COLTON (in *St. Nicholas*).

EXERCISE 88

Type on Quarto paper and distribute well over the pages.

Front page of Play.

STILL WATERS RUN DEEP.

AN ORIGINAL COMEDY

In Three Acts

-- by --

TOM TAYLOR.

Second page of Play.

CHARACTERS

Mr. POTTER	...	...	...	...	...	...	...	...	...	Mr. Emery.
CAPTAIN HAWKSLEY	...	...	...	...	...	...	...	...	...	Mr. George Vining.
JOHN MILDMAY	...	...	...	...	...	...	...	...	...	Mr. Alfred Wigan.
DUNBILK	...	...	...	...	...	...	...	...	...	Mr. Danvers.
LANGFORD	...	...	...	...	...	...	...	...	...	Mr. Gladstone.
MARKHAM	...	...	...	...	...	...	...	...	...	Mr. J. H. White.
GIMLET	...	...	...	...	...	...	...	...	...	Mr. H. Cooper.
JESSOP	...	...	...	...	...	...	...	...	...	Mr. Franks.
SERVANT	...	...	...	...	...	...	...	...	...	Mr. Moore.
Mrs. MILDMAY	...	...	...	...	...	...	...	...	...	Miss Maskell.
Mrs. HECTOR STERNHOLD	...	...	...	...	...	...	...	...	...	Mrs. Melfort.
										Mrs. A. Wigan.

From May 28th

*Third page of Play.*COSTUMES.

Mr. POTTER.—1st dress, Old-fashioned brown coat, light silk vest, drab trousers, black cravat; 2nd dress, Blue coat, nankeen trousers; 3rd dress, Black coat, white vest, black trousers.

CAPTAIN HAWKSLEY.—1st dress, Fashionable frock coat, fancy tweed trousers, drab vest, fancy cravat; 2nd dress, Drab overcoat; 3rd dress, Fancy morning coat and smoking cap, buff jean trousers, fancy vest and cravat; 4th dress, Dinner dress.

JOHN MILD MAY.—1st dress, Black frock coat, check trousers and vest, black cravat; 2nd dress, Great coat, hat, and silk handkerchief; 3rd dress, Dinner dress.

DUNBILK.—1st dress, Brown coat, white vest, black cravat, plaid trousers; 2nd dress, Dinner dress.

LANGFORD, MARKHAM, GIMLET.—Dinner dresses.

JESSOP.—Black dress coat, striped livery vest, black trousers.

SERVANT.—Dark blue livery coat and breeches, striped vest, white stockings, and shoes.

Mrs. STERNHOLD.—1st dress, Silk dinner dress; 2nd dress, White muslin morning dress; 3rd dress, Pink silk dinner dress, trimmed with black lace.

Mrs. MILD MAY.—1st dress, Blue striped silk dinner dress; 2nd dress, Green and white silk dinner dress.

*Fourth page of Play.*SYNOPSIS OF SCENERY.PERIOD.—1851.1st and 3rd ACTS.

SCENE:—Mildmay's villa at Brompton, drawing room opening to conservatory.

2nd ACT.

SCENE 1:—Mrs. Sternhold's breakfast parlour.

SCENE 2:—Captain Hawksley's Office.

*Fifth page of Play.*STILL WATERS RUN DEEP.ACT I.

SCENE.—A drawing-room in Mildmay's villa, at Brompton. L. 3 E. a door communicating with Mrs. Mildmay's room; R. 1 E. a door leading to Mrs. Sternhold's apartment; fire-place, etc., R. 2 E.; French windows, with curtains, opening to gardens, R. and L. 4 E.; L. 4 E. door to Mildmay's dressing-room; L. 1 E. door to library, and the rest of the house. Across the stage, at back, a conservatory communicating with garden by large folding glass doors; stages of plants, etc., in the conservatory.

TIME.—A Summer Evening.

A round table, R. C., in front; easy chair by fire, R.; piano up stage, R.; a large ottoman, at back L. C.; a small writing table, L. H.; couch by writing table, L.

Mr. POTTER, in easy chair, by fire; Mrs. MILD MAY on ottoman; Mrs. STERNHOLD, seated by table, R. C.; and MILD MAY seated, looking at book, by writing table, L., discovered.

MILD MAY. Suppose, Emily, you gave us a little music.

MRS. S. Music! Nonsense! That you may have the opportunity of snoring without detection, Mr. Mildmay?

MILD MAY. I thought, perhaps, Emily might indulge me with "Auld Robin Gray."

MRS. M. "Auld Robin Gray!" Now, aunt, only conceive his asking for a stupid old melody like that.

MILD MAY. You used to like playing it to me before we were married.

MRS. M. Before we were married! When you know I adore Beethoven.

EXERCISE 89

Type the following page of MS.

Now on reference to Fig. 117 it will be seen th^t the object AB has exactly twice the height of the object CD. It is also placed at exactly twice the distance, under these circumstances the two objects appear to eye at O to have precisely the same height. To speak generally, the heights of two bodies wh^h have the same apparent ^{actual} height are directly proportional to their distances. Hence the distance of the halfpenny bears to the distance of the sun just the same proportion that the actual diameter of the halfpenny bears to the actual diameter of the sun. The actual diameter of the sun is therefore found by a simple rule of three sum^s provided of course that the sun's distance be known. Astronomers have measured ^{distance} this by methods too complicated to be described here. I have found it to be rather more than ninety-one million miles. Hence, it follows, that the sun — that is to say ^{diameter of the} — the distance measured from side to side through the centre of the sun — is about 852,900 miles. The sun's diameter is therefore more than 107 times as great as the earth's diameter.

- ① It will be understood that this rough method is simply introduced to illustrate the principle on wh^h such measurements are made.
- ② As the sun is nearer to the earth at one season than at another, the mean or average distance may be taken. The sun's greatest distance from the earth is 92,963,000 miles, its least distance 89,897,000 miles; hence the mean is 91,430,000 miles, or about 107 diameters of the sun:

Professor Huxley -
Physiography

The French Soldier's "Don't Worry" Litaney

"Of two things I is certain: either you're mobilised or you're not mobilised. If you're not mobilised, there is ~~isn't~~ ^{is} no need to worry; if you are mobilised, of 2 things one is certain: either you're behind the line or you're on the front. If you're behind the ~~lines~~ there is ~~isn't~~ ^{is} no need to worry; if you're on the front, of 2 things one is certain: either you're resting in a safe place or you're ~~isn't~~ ^{re} exposed to danger.

"If you're resting in a safe place there is no need to worry; if you're exposed to danger, of 2 things one is certain: either you're wounded or you're not wounded. If you're ^{not} wounded, there is no need to worry; if you are wounded, of 2 things I is certain: either you're wounded seriously or you're slightly ^{2.} wounded.

"If you're wounded slightly there is no need to worry. if you're ~~wounded~~ ^{wounded} seriously, of two things one is certain: ~~you~~ ¹ either die ² or you recover. If you recover there is no need to worry; you can't worry ² if you die."

CHAPTER XXV

TYPEWRITING SPEED

"If we have such ill speed at our first setting out, what may we expect betwixt this and our journey's end?"—BUNYAN (*Pilgrim's Progress*).

"To thy speed add wings."—MILTON.

What Speeds in Typewriting Constitute the Highest and Lowest Levels of Efficiency?

THE lowest should be placed at about 40 words a minute and the highest about 140. A typist who can type consistently at 80 words a minute is a skilled operator. Speed without accuracy is valueless.

How are the Contests for the World's Typewriting Championship Conducted?

The contests are open to all and take place in full view of a crowd of spectators. They are conducted under the auspices of the promoters of the New York Annual Business Exhibition—the largest exhibition of its kind in the world. The competitors are supplied with unfamiliar copy of about 10,000 words in length. The copy set for the International Contests each year is specially written for the occasion by a well-known American essay writer. The contestants are touch operators, without exception.

What are the International Speed Contest Rules?

The gross number of strokes is reckoned from the printed copy and divided by five to secure the number of gross words from which all deductions for errors are made.

Ten words are deducted from the total for each of the following—

- (1) Striking the wrong letter.
- (2) Improper spacing.
- (3) Omission of a word.
- (4) Transposition of words or letters.
- (5) Piling letters at end of line or elsewhere.
- (6) Failure to commence line at starting-point.
- (7) Deviation from copy in punctuation, paragraphing, capitalisation, etc.
- (8) Inclined margin, caused by improper insertion of paper.

- (9) Faulty use of shift key.
 - (10) Undue margin at bottom of sheet.
- One error only is counted in any one word. All writing is in double spacing on foolscap paper. The writing line must be seventy spaces long. Paragraphing may be done with an indentation of five or ten spaces, but must be uniform throughout the work.

In all matter which is re-written, the first writing only is considered, the re-written matter being penalised as one error.

Give Some Hints on Speed Acquirement.

(1) Type on the Touch System from beginning to end. Master the keyboard a finger section at a time until you know it perfectly.

(2) Let speed alone until you can type accurately. Begin on a sure foundation. "Accuracy first" is the only safe rule.

(3) Speed results from *continuous operation of the machine*. Therefore avoid spasmodic work necessitated by frequent pauses for correction. Keep going. Avoid jerky movements. Short words should be typed no faster than long ones. Strive for perfect rhythm all the time.

(4) Do not practise intermittently. Regular daily training is best, particularly in the morning. Even five minutes before office hours is better than nothing.

(5) Have your machine adjusted by an expert mechanic for a speed of, say, 75 words a minute.

(6) Keep the machine absolutely free from dust, and bestow upon it the utmost care.

(7) If you can help it, do not let any one else use the machine. To prevent this switch off the ribbon, or put on a tin cover and lock.

(8) Put one drop of the best typewriting oil on the carriage rod or raceway about every other morning, and smear all over with a flannel cloth. Wipe every morning with the oily part of the cloth.

(9) If the machine slips along the table have it screwed down or in some way made so that it does not slide. It must be perfectly firm. A thin sheet of rubber is best for this purpose. The table should be about 30 inches high.

(10) Practise throwing the carriage back rapidly with a slight muscular movement, and with one hand only. Return the hand to the keyboard position quickly.

(11) Practise inserting and removing the paper rapidly without unnecessary motions.

(12) Do not lift the hands higher above the keyboard than is necessary. Keep as close to it as possible.

(13) The fastest muscles are the finger muscles. Next come the wrist muscles, and then the arm muscles. Moral: Use the fingers almost exclusively, and tense the muscles as little as possible.

(14) Practise the alphabet until you can type it 15 to 20 times a minute.

(15) Select difficult words that cause you to hesitate and type them over and over again. Gradually increase speed upon them but not to the point of inaccuracy.

(16) In the early speed stages, word-practice is best, because it increases finger elasticity and responsiveness. Do not leave hard words until you can type them at 30 words a minute with absolute accuracy. Slow down gradually in

approaching difficult combinations and gradually pick up speed again afterwards.

(17) Always stop before your fingers are exhausted and seek relief by changing to another word.

(18) Sentence matter is easier than word-practice because so many short words occur. Therefore type single difficult words, as they provide more extensive practice. Make a list of those which slow you down, and particularly practise words where you are uncertain about the spelling.

(19) When word-practice becomes too monotonous, substitute sentence matter. Alphabetic sentences are best because they take in all the characters on the keyboard. Practise these until they can be written seven or eight times a minute.

(20) After exhaustive trials on alphabetic sentences, choose proverbs or passages of prose or poetry which you wish to memorise. This increases the interest of the work. Do not leave the practice of an easy sentence until you can type it accurately at 80 or 100 words a minute.

(21) Errors usually result from lack of concentration; therefore bring the full force of your mind to bear upon your work. Correct all tests strictly in accordance with International Typewriting Championship rules.

(22) Try to increase your speed a little every day, even if only a single word a minute.

(23) Always begin your typewriting speed practice with lists of long and hard words. Only when you tire of these, proceed to sentences as a relief. Do not keep to one word too long, but change to another if the finger muscles tire.

(24) After a long drill on words, alphabetic sentences and memorised sentences, begin to type ordinary straight matter. Let it be something which will interest you, such as an extract from a good novel. Type steadily for the most part, but now and then make a special effort to reach championship speed.

(25) Take a piece of fairly difficult matter containing about 240 words and try to type accurately in eight minutes. Then reduce the time to seven minutes, then to six, then to five, and so on. As a general rule, however, select fresh printed matter in good type for practice.

(26) Remember that your real speed is the speed you can sustain for an hour or two, not a single minute's racehorse speed.

(27) In typing letters the average time lost in correcting an error is equal to the typing of about 50 words. This takes no account of the valuable time lost by the dictator in detecting errors and returning them to the typist. Moral: Avoid errors; accuracy always first.

(28) In typing letters your speed depends largely on quickness and accuracy in transcribing. Your shorthand knowledge must, therefore, be a mastery knowledge.

(29) Get as much dictation practice as possible. The dictator should be near the operator, and dictate complete phrases or sentences at a time. She should articulate clearly, and the operator should pause whilst the words are being spoken.

(30) Team work is an excellent thing for pace-making. Arrange to practise daily with a friend. One day you will practise and she will act as timekeeper and examiner. Next day *vice versa*. Better still, each have a test the same day at different times, or at the same time if a third person can be found to act as timekeeper and examiner.

(31) Pay great attention to physical fitness: particularly exercise, diet, fresh air, and rest. Keep constantly cheerful and don't worry.

(32) Speed is chiefly the result of the following—

(a) The use of a good typewriter.

(b) Proper fingering on the Touch System.

(c) Accuracy.

(d) Concentration.

(e) Continuous operation.

(f) Strong and steady nerves.

(g) Enthusiasm and dogged determination to win.

Do not be content with a speed of less than 80 words a minute in a 15-minute test.

EXERCISE 91

Copy the following.

MISS MARGARET OWEN AND WOMEN TYPISTS.

Miss Margaret Owen, the well-known champion typist, on the subject of typists and their profession, says: "Women typists are a necessary adjunct of the commercial world, and there is just as much room at the top of the typists' ladder as there is at the head of other businesses, but the lower rungs are just as crowded. To succeed, a typist must not be content to be a negligible part of the machinery of her firm, but be really ambitious and up-to-date, keeping in touch with and showing interest in all the many progressive steps that open up every day before the woman who keeps her mind elastic. The art of concentration must also be learnt."

NEVER LOOK UP.

Mr. George L. Hossfeld, World's Champion Typist, writing on the subject of speed training, says: "In order to typewrite rapidly it is absolutely necessary for the typist to keep her eyes continuously on the printed copy from which she is writing. At one time in my practice work I discovered that I was constantly glancing up to make sure that the line was as full as possible. I discovered that in an hour's writing this bad habit was costing me about one hundred words. I immediately decided to add that hundred words to my rate by stopping my habit of glancing up.

After that I returned the carriage as soon as possible after the ring of the bell. This should always be done at the end of a word, unless the typist is writing a very long word, in which case the word should be divided at the proper syllable. If this plan is followed, the student does not have to 'think about the end of the line.' Under this heading also comes the bad habit of looking up whenever the typist makes an error or feels that a key has been struck lightly. Oftentimes a student will look up once or twice during the writing of each line. She may or may not have made an error. If no error was made it was, of course, unnecessary to look up; if an error was made, it was needless to stop and admire it. Probably more time is lost by typists in this way than through any other cause."

EXERCISE 92

Type the following.

Rate your work according to the following scale, which is used by many Civil Service examiners in America.

<u>SPEED.</u>	Per Cent.
For a speed of fifty words a minute...	100
Deduct for every word written at a rate of less than 50 words a minute, to and including rate of 40 words	1
Deduct for every word written at a rate of less than 40 words a minute, to and including rate of 20 words	2

ACCURACY.

(Scale of Deductions.)

For—	
Writing one line over another	10
Each error in orthography	5
Each word or figure omitted	5
The omission of two or more consecutive words if the words omitted do not constitute more than one printed line of copy	10

For—	Per Cent.
The omission of two printed lines or more than one line	20
Each word added, substituted or repeated	5
Each transposition	5
Each abbreviation not in copy	5
Each failure to capitalise or to punctuate as in copy	5
Each deviation from copy in paragraphing (maximum charge 10)	5
Failure to indent as in copy (maximum charge 5)	5
Each error in compounding words, or <i>vice versa</i>	5
Each case of inconsistent spacing between lines	5
Each space between the letters of a word	2
Crowded letters in a word	2
Lack of space between words	2
Striking a letter instead of space bar	2
Unfinished word due to coming to end of line when word is re-written on next line	2
Striking letters in a line over band holding paper, thus making no impression on sheet; or, for piling letters over each other at the end of a line when all the letters are decipherable; or for running off paper on right or left margin (maximum charge 10)	2
Each case of irregularity in left-hand margin (maximum charge 5)	1
Each case of gross irregularity in right-hand margin (maximum charge 5)	1
Each strike-over	1
The mis-division of a word at the end of a line	1
Each omission of a hyphen, when needed at end of line	1
Extra space between words (maximum charge 5)	1
Each case of inconsistent spacing after punctuation marks	1
Each word interlined (maximum charge 5)	1
Each erasure (maximum charge 5)	1
Lack of neatness	1-5
Each error not specified above	1-5

CHAPTER XXVI

EXAMINATIONS

"Which worke of continuall examination is a notable quickener and nourisher of all good learning"
—BRINSLEY.

What is the Value of Typewriting Examinations?

- (1) They stimulate hard and concentrated work.
- (2) A certificate of one of the leading examining bodies is an excellent guarantee of ability, and is often of value in obtaining a position.
- (3) Success at an examination gratifies one's reasonable pride, and is an encouragement to future effort.

Mention Some of the Leading British Typewriting Examining Bodies.

- (1) Royal Society of Arts.
- (2) London Chamber of Commerce.
- (3) National Union of Teachers.
- (4) Incorporated Phonographic Society (Typists' Section).
- (5) The Faculty of Teachers in Commerce.

These examinations are graded into Elementary, Intermediate, and Advanced, or into Junior and Senior stages. In most cases both first and second-class certificates are issued in each stage. Some of the Societies also award a Bronze or Silver Medal to the candidate whose work is best in any year. Others award "Honours" to those who gain the highest marks, while the London Chamber of Commerce gives a mark of Distinction to the best papers.

The typewriting syllabuses of the above examining bodies are given as exercises to this chapter.

Give Some Hints on Preparation for Typewriting Examinations.

- (1) Keep in good health all the time.

Professor James defines health as "harmony of body, soul, and spirit." Physical harmony is secured by proper exercise and rest, good food, fresh air, sufficient clothing and constant cleanliness; while harmony of soul and spirit results mainly from unselfishness and sympathy, courage and cheerfulness, and the love of what is simple and beautiful.

(2) Place yourself under a good teacher. Quicker and surer progress is made by individual and oral tuition if the student works conscientiously. The danger of this method, however, is that she may become "spoon-fed" and lack the originality so necessary at an examination. She may also trust too much to unaided memory, and neglect the paper-work. By correspondence tuition the student is thrown more on her own resources, and the conditions often approximate more closely to those of the examination. The student gains self-reliance, and the difficulty of attending a class at a prescribed time and place is obviated. If the

student depends largely on reading, correspondence tuition is often preferable to oral tuition. Ask plenty of questions.

(3) Make haste slowly. Haste means waste. Be sure of a few things rather than have vague ideas of many.

(4) Prepare a time-table and allot to each subject a definite portion of the available time. Map out your course of study over the whole period, and note whether you are making the anticipated progress from time to time. Read the text-books again and again and mark the salient passages.

(5) Think on paper as much as possible. You may be brimful of information, but if you lack facility of expression failure will result. Put down your knowledge in black and white (preferably on the machine) and revise it constantly.

(6) Do not leave the hardest work and longest hours to the last week. Finish the spade work a week or two before the examination, so as to leave time for systematic revision. Work quietly and steadily.

(7) Ascertain the requirements of the examination, and if possible work to a higher level of attainment, so as to gain confidence, and neutralise the tendency to nervousness.

(8) Take advantage of every opportunity for actual typewriting practice, and have the work corrected by a competent teacher. The theory should only be studied whenever a machine is not available, or as a relief to practice.

(9) Work a few previous examination papers, and keep strictly within the time limits.

Give Some Hints on Working at the Examination.

(1) The machine on which the student has practised should be used at the examination, if possible. This is particularly desirable in advanced examinations, as even machines of the same make differ in point of touch. The machine used should be thoroughly cleaned beforehand, especially the type. It is a good plan to go early to the examination room and have a short preliminary practice.

(2) See that all accessories, such as a pen, pencil, eraser, ruler and red ink, are at hand.

(3) Set a margin of ten degrees and double line-spacing before starting.

(4) Number each page with the examination number, but only type the name in the place indicated. See that all other examination requirements are complied with.

(5) Read the printed instructions very carefully, and all the questions two or three times through before attempting to answer them.

(6) It is a good plan to apportion the time allowed at the examination between the theory and practice, or over the various documents to be typed. This provides an incentive to speedy work.

(7) In speed tests do not rush, but begin rather slowly. When the word "Go" is given, and the machines begin to rattle all at once after a period of quietness, it is not always easy to concentrate on the work in hand, and therefore the first few lines of a test often contain the most mistakes. Marks are deducted for all such errors as misspellings, bad punctuation, and capitalisation, words wrongly divided at line-ends, strike-overs, irregular margins, words omitted, etc.

(8) Attempt the easiest questions first. The answers should be clear and concise. They should embody everything demanded, but no more. A mere "Yes" or "No" or its equivalent will not secure any marks.

(9) Each theory answer should be a complete sentence in itself, and make sense without reference to the question. If, for example, the question is, "Enumerate some characteristics of a page of good typewriting," do not reply "They are as follows," but "The characteristics of a page of good typewriting are as follows." This rule has not been observed in the present work, as where answers are printed with the questions in catechetical form, the matter does not assume the same degree of importance.

(10) Where there is a trace of ambiguity, or any uncertainty as to the meaning of a question, take the common-sense interpretation. Examiners do not as a rule purposely render a question obscure. Do not be obsessed with the difficulties of a question. Make a start somewhere. Put down all you know, on the assumption that the examiner knows nothing, and that you are there to enlighten him.

(11) Always ascertain the exact scope of a question, and arrange the form of an answer in the mind, before committing it to paper. Whenever possible, number the divisions of an answer in the form used so often in this book. Study the examiner's convenience in this respect, as he will find it tedious to peruse long answers without a break. Questions are not expected to be answered in essay form.

(12) Do not cramp the answers to theory questions. Four short, well-spaced answers, or two long ones, on one foolscap page are quite sufficient. Do not begin too near the top of a page, nor finish too near the bottom.

(13) In the practical work, use a fresh sheet of paper for each separate document to be typed, and fasten all the sheets together at the close of the examination.

(14) If possible, leave time for revision at the end of the examination, and go over every page

carefully. All necessary additions and alterations should be made.

(15) If you have done your best, do not darken the ensuing weeks of suspense with worry as to whether you have passed or failed. If you have failed, try again. The true Briton may be defeated but never conquered. *Nil desperandum.*

EXERCISE 93

Type the following.

TYPEWRITING EXAMINATIONS.

ROYAL SOCIETY OF ARTS.

ELEMENTARY EXAMINATION (STAGE I).

1. Type a commercial letter in correct style from manuscript containing misspellings, etc.
2. Copy a table from printed or manuscript copy.
3. *Time Test.* Type for ten minutes from printed copy. A minimum speed of 25 words a minute is expected.
4. A simple test in English.
5. Questions on the care and management of the machine.
6. Press copying.

INTERMEDIATE EXAMINATION (STAGE II).

1. Questions covering—
 - (a) Manipulation, care and adjustment of the machine, uses of characters, combination signs, etc.
 - (b) Correspondence—official and commercial.
 - (i) Parts of a letter—date, salutation, subscription, signature. (ii) Enclosures, folding, etc.
 - (iii) Correct forms of address, and envelope addressing. (iv) Composition and typing of appropriate replies to a given advertisement or letter of inquiry.
 - (c) Press-copying—including indexing and cross-referencing of the letter-book.
 - (d) Manifold and duplicating.
2. Making a fair copy from a rough draft of a badly spelt, unpunctuated, and unarranged official, commercial, or legal letter or other document.
3. Setting out balance sheet or other tabulated matter from printed or manuscript copy.
4. *Time Test.* Type for ten minutes from printed copy. A minimum speed of 35 words per minute is expected.

ADVANCED EXAMINATION (STAGE III).

1. *Theory Paper.* Questions covering—
 - (a) Mechanical construction of machine and accessories, adjustments and remedies for slight accidents, uses of characters, combination signs, and arrangement of keyboard for special requirements; tabulating devices.
 - (b) Correspondence—official and commercial. Correct forms of address. Composition and typing of letters on given material.

(c) Methods of duplicating—press-copying, carbon, gelatine, stencil, lithographic or other processes.

(d) Arrangement of authors' manuscripts, *i.e.*, display and centring of headlines and sub-titles, setting out of marginal notes, verse—including rules controlling indentation of rhyming lines, extracts, tabular tables, foot-notes. Signs used in correcting, etc.

2. Typing from badly spelt, unpunctuated, abbreviated and confused manuscripts selected from commercial, literary, technical, legal, dramatic, or other matter. Alternative tests may be given.

3. Typing an invoice or account sales from unarranged details in manuscript, or other tabulated statement from printed or manuscript copy.

4. *Time Test.* Type for ten minutes from printed copy. A minimum speed of 50 words per minute is expected.

THE LONDON CHAMBER OF COMMERCE.

JUNIOR EXAMINATION.

Typewriting. Copying in correct form, commercial letters and tabular statements from manuscript copy.

Special attention must be paid to accuracy, correct spelling, syllabification, punctuation, and general intelligence. Candidates will be allowed to use any make of machine they choose. They must bring their own machines or make the necessary arrangements with the Local Centre for the use of machines for the examination.

SENIOR EXAMINATION.

Typewriting. Candidates will be expected to copy passages of varying difficulty, technical, commercial, legal, tabular statements, etc., and to transcribe from badly written and confused manuscript. Candidates must possess knowledge in connection with typewriter copying, and the mechanical construction of the typewriter where that bears upon possible accidents and requirements of daily occurrence in an office. Candidates will be expected to show a knowledge of duplicating processes. A ten-minute speed test will be included. Special attention should be paid to accuracy, correct spelling, syllabification, punctuation, and general intelligence. The papers given will cover the ordinary range of subjects that fall within the province of the typist and correspondence clerk. Candidates will be allowed to use any make of machine they choose. They must bring their own machines or make the necessary arrangements with the Local Centre for the use of machines for the examination. Certificates awarded will mention the speed attained. The minimum speed is 40 words per minute.

THE NATIONAL UNION OF TEACHERS.

(Answers to the Theory Questions may be pen-written or typewritten, at the option of the Candidate.)

ELEMENTARY.

1. *Theory Paper.* To include questions covering: The Keyboard—manipulation, uses of characters (singly or in combination) and spacing for punctuation marks; care of machine; display and centring of headlines; elements of composition, *e.g.*, punctuating, paragraphing, etc.; easy commercial terms and abbreviations; press-copying—inclusive of indexing and cross-referencing of the letter-book.

2. A commercial letter to be typed in business-like style from an easy manuscript, which may need correction.

3. To type a simple tabular document from printed matter.

INTERMEDIATE.

1. *Theory Paper.* To include questions covering the Elementary Theory Syllabus, also correspondence—including proper forms of address and envelope addressing; commercial terms and abbreviations; postal rates and regulations for inland letters; carbon manifolding.

2. To compose and type a business-like reply to a given advertisement or letter of inquiry, same to be manifolded to produce a duplicate copy.

3. To type correctly a letter or other document from a rough and unarranged draft.

4. To display and neatly to red-rule (if necessary) tabulated matter from easy manuscript.

5. *Time Test.* To type for ten minutes from printed copy. (Accuracy is more important than speed.)

ADVANCED.

1. *Theory Paper.* To include questions covering the Elementary and Intermediate Theory Syllabuses, also arrangement of keyboard for special requirements; the tabulator; invoicing as applied to the Loose Leaf Sales Book; postal rates and regulations for inland, foreign and colonial letters, etc.; press-copying, manifolding and duplicating; advanced commercial terms and abbreviations; manuscripts; display and correct arrangement of component parts—headings, sub-titles, synopses, marginal and foot-notes, quotations, verse—including correct indentation of rhyming lines, use of numerals (words and figures) in numbering chapters, pages, indexes, etc.

2. To compose and type replies to given letters of inquiry—one to be manifolded to produce a duplicate copy.

3. To type an invoice, account sales, or similar document from unarranged details in manuscript, or other tabulated statement from printed or manuscript copy.

4. To fair copy a difficult manuscript selected from commercial, technical, literary, legal, dramatic, or other matter.

5. *Time Test.* To type for ten minutes from printed copy. (Accuracy is more important than speed.)

INCORPORATED PHONOGRAPHIC SOCIETY.

(Typists' Section.)

TYPISTS' EXAMINATION.

ELEMENTARY—1½ HOURS.

1. Copy for ten minutes from print. A minimum speed of 20 words a minute is expected. Accuracy is more essential than a speed of more than 20 words a minute.

2. Type from a simple literary manuscript.

3. Type in proper form a business letter from manuscript containing abbreviations, including some tabulated statement.

INTERMEDIATE—2½ HOURS.

1. Copy for ten minutes from print. A minimum speed of 30 words per minute is expected for full marks. Accuracy is more essential than a speed of more than 30 words a minute.

2. Type in proper form a business letter from manuscript containing abbreviations.

3. Type from a literary manuscript.

4. A simple tabular test.

5. Simple questions on commercial practice, and the names and uses of parts of the typewriter.

ADVANCED—3 HOURS.

1. Copy for ten minutes from print. A minimum speed of 40 words a minute is expected for full marks. Accuracy is more essential than a speed of more than 40 words a minute.

2. Type from manuscripts, confused and containing abbreviations, selected from literary, technical, commercial or legal matter. Three papers will be set, one being legal. A carbon will be required of one of the papers.

3. Set out from manuscript a balance-sheet or other matter requiring to be displayed, and rule when necessary.

4. Questions on commercial practice, methods of duplicating, legal and other abbreviations, punctuation, and such points of practical English as bear upon the Typist's work.

TEACHERS' DIPLOMA EXAMINATION

I. PRACTICAL—3¼ HOURS.

1. Type for ten minutes from printed matter. A minimum speed of 35 words a minute will be expected. (Maximum marks: 50.)

2. Type for seventy-five minutes from three manuscript documents: (a) literary; (b) legal; (c) tabulated. (150.)

3. Draft a syllabus of such a course of instruction as the Examiners may require. Time allowed: 30 minutes. (100.)

4. Correct in ink a student's exercise and make any necessary comments. Time allowed: 15 minutes. (50.)

5. Answer questions upon the theory and practice of typewriting, class management and teaching, and, as a test in English, compose and type a business letter from given draft details. Time allowed: 65 minutes. (200.)

Interval—One Hour.

II. ORAL—1 HOUR.

6. Demonstrations as required by the Examiners upon machine manipulation, principles of mechanism, care of machine, and remedies for slight accidents. (100.)

7. Demonstrations as required of duplicating, carbon and press copying.

(The Examiners may require candidates to give evidence of their ability to write on a blackboard.)

Candidates must be touch typists, and must be not less than 21 years of age.

(Of the maximum number of marks (750), 95 per cent (712) shall qualify for Honours and 85 per cent (637) for a Pass.)

FACULTY OF TEACHERS IN COMMERCE.

ELEMENTARY.

1. *Combined Speed and Copying Test.* (15 minutes.) The test will comprise several short sentences, each sentence to be typed five times, once to the line before the next sentence is begun. A left margin of 10 degrees is to be used, with single line spacing for the repeated lines, and treble line spacing between the last repeated line of one sentence and the first line of the next. The sentences will contain words which will call for correct observation, and candidates miscopying words will be heavily penalised in the marking. Candidates completing the exercise before the expiration of the time allowed should repeat as much of it as they can.

2. *Composition and Typing Test.* Candidates will be allowed half an hour in which to type a composition on a subject which is within the general knowledge of the candidate, or to answer two questions on matters relating to typewriting.

The compositions should be as free as possible, expressed in the candidate's own words, and should approximately extend to a foolscap page at double line spacing. The whole of the title of the composition must be typed in, single line spacing being used where the title is long.

3. *Typing of Letter.* The typing, in good form, of a letter given in MS. or otherwise, and involving, at the examiner's discretion, the arrangement of

a simple tabulation, or of numbered sub-paragraphs.

4. *Tabulation.* Copying from print, or otherwise, of an arranged tabulation requiring a centred title and simple column headings ; or alternatively, a business account involving some simple centring. Ruling up in red ink will be required.

NOTE.—One hour will be allowed for answering questions 3 and 4, and the whole examination must occupy not more than two hours, allowing for the collection of the answers to questions 1 and 2 at the expiry of the time allowed for them respectively.

INTERMEDIATE.

1. *Copying Test.* To copy for fifteen minutes from a given piece of commercial or similar matter of about 150 words, repeating as necessary, until the expiry of the time allowed. A minimum speed of 25 words per minute is desirable.

2. *Composition and Typing Test.* Candidates will be allowed half an hour in which to type a composition upon—

(a) A subject relating to Commercial Practice, or to

(b) Answer three questions on matters relating to Typewriting.

3. *Literary Test.* To capitalise, punctuate and paragraph a given letter or a piece of matter upon a business or literary subject.

4. *Tabulation.* To tabulate a given piece of matter involving scale sub-division of moderate difficulty. All necessary ruling will be required to be executed in red ink.

5. *Simple Display.* To set out in good form, as an exercise in simple display a piece of printed or manuscript matter, the general character of the display being indicated in suitable instructions which will accompany the question.

6. *Correspondence and Accounts.* To type and take a carbon copy of a given business account, such as an invoice or statement of an ordinary character, but involving the use of double cash columns.

NOTE.—An hour and a half will be allowed for tests 3-6, and the whole examination will occupy not more than 2½ hours.

ADVANCED.

1. *Speed Copying Test.* Typing for fifteen minutes from printed matter or otherwise, as a test of accuracy and speed. A speed of not less than 30 words per minute is desirable.

2. *Composition and Typing Test.* Candidates will be allowed half an hour in which to type a composition on one of two subjects relating to Commercial Practice.

3. *Copying from Manuscript.* To arrange (paragraph, etc.) a piece of matter given in manuscript or unarranged print, such as a letter, report, quotation, literary extract, or draft of a business

document. Misspellings will not be given unless their nature is indicated to the candidate, but special note will be made of misspellings wherever these appear in the candidate's work.

4. *Specification.* To type, in good form (taking one carbon copy) a specification or portion thereof.

5. *Tabulation.* Setting out from manuscript or printed draft an invoice, balance sheet, or other form of business account, or of a statistical table.

6. *Display.* To display a simple piece of matter on octavo, quarto, or foolscap sheet, as directed, in order to show general power of gauging matter to space, and applying some simple principles of varied line spacing. The matter prescribed will be such as not to require longer than about 20 minutes to gauge and execute.

7. *Legal Document.* To type in good form a simple legal document or portion thereof.

NOTE.—Two hours will be allowed for Nos. 3-7, and the whole examination will occupy not more than 3 hours.

EXERCISE 94

Copy the following.

THE LAST DAYS.

By an old Examinee.

With the Spring Examinations so near, I would repeat, for the benefit of those who have been working hard during the winter, the rules which I have been taught by the greatest master of all, practical experience—

(a) Cease acquiring fresh matter at least two weeks before the date of examination.

(b) Employ the first of these weeks in pure revision.

(c) Make the last week a lazy or reflecting one. Decrease the amount of time spent in study each day.

(d) For the last twenty-four, or even forty-eight, hours before the examination, lock all books up in a cupboard and give the key away.

(e) Live the open-air life during these weeks. Keep from morbid company. Get both body and mind into healthy condition and take plenty of exercise.

It is wise to remember that knowledge hastily acquired on the eve of the test is likely to lead to confusion when face to face with the questions paper.

EXERCISE 95

SOME QUESTIONS ON TYPEWRITING.

1. How should a typist plan and manage her day's work ?

2. Give some hints on taking dictation, both in shorthand and typewriting.

3. How can speed and skill in operating a machine be acquired ?

4. Good typewriting is not simply a matter of hitting the correct keys. Why?
5. What goes to the making of a good typist?
6. Enumerate some of the best ways of enlarging one's knowledge of English.
7. What do you understand by the term high-class typewriting? How is it produced?
8. Write a short essay on Duplicating Devices, or "How to type right."
9. Describe a modern business office.
10. What further developments and improvements do you expect will be introduced in typewriting machines, and why?

11. What difficulties have you met with in your study of typewriting, and how have they been overcome?

12. Write a letter applying for a position as Shorthand-Typist.

13. Write a letter ordering certain goods. Give instructions for packing, delivery, etc.

14. Write a letter answering the complaint of a customer who has received certain goods inferior to sample.

15. Write a letter pressing for an amount that has been long outstanding, so as to recover the money without losing the customer.

CHAPTER XXVII

PROSPECTS AND POSITIONS

"The secret of all conspicuous success is prequalification"—SIR JAMES YOXALL, M.P.

Which is the Best Training Ground for a Typist?

A well-established typewriting office with a good staff and a great variety of work. There should be at least one year's apprenticeship or attendance as pupil at a business college.

How Much Time is Necessary to Produce a Typist of Average Ability?

About five hours' practical work a week for a year, executed under competent guidance. To be an expert requires years of study and practice; but to have a sufficient knowledge to enable a student to pass an elementary examination and do the work of a junior typist, about six months' practice of no less than three hours a week is ordinarily necessary.

What Salaries Can Typists Command?

With a knowledge of typewriting alone, from 10s. to 25s. a week, according to proficiency and length of service; but with a knowledge of shorthand and typewriting, from 15s. to £2 10s. a week. The demand for the thoroughly efficient shorthand-typist is greater than the supply, but there is always a glut of "incompetents." One foreign language is usually worth an addition of 25 per cent. to the salary, while two languages add nearly 50 per cent.

Some firms pay by results, viz., 650 lines of ordinary length a day entitle a girl to 25s. a week. Every extra fifty lines a day adds 1s. a week to the salary.

How Can a Typist Obtain a Position?

- (1) By personal influence.
- (2) By answering advertisements. The great majority of the best appointments, however, are not advertised at all.

(3) By advertising. As a general rule this is unwise unless it is done well.

(4) Registering one's name with the Employment Bureau of a Typewriting Company or Business Training School, or with a Labour Exchange. The particulars usually required are as follows—

Date.

Name.

Address.

Age.

Nationality.

Are you a Stenographer?

Where trained?

What typewriters do you use?

How long have you been a Stenographer?

Lines of work you understand best?

Where employed at present?

Give Shorthand speed and Typewriting speed.

What Foreign language are you familiar with?

Are you a French or German Stenographer?

Any other qualifications?

Salary required?

Will you take a place out of Town?

Remarks.

After this form has been filled up the applicant is requested to attend for the purpose of a test, by which means the Bureau can rather readily ascertain the actual speeds are as stated in the form. As vacancies arise, the Bureau notifies the applicants, but many applicants call frequently at the Bureau to see what positions are vacant. Not many firms will employ an operator whom they have not seen.

How Should Letters of Application be Written?

(1) On good paper and enclosed in good envelopes.

(2) The writing should be neat and legible, or if typed, free from erasures and corrections.

(3) Avoid errors of composition, punctuation, spelling, capitalisation, and the use of hackneyed phrases. Begin something like this—

"I have just seen your advertisement in the *Daily Telegraph*, and hasten to apply for the position of Shorthand-Typist in your office," or

"I am interested in your advertisement in to-day's *Daily Telegraph*," or

"If you will be good enough to examine my credentials, I think you will find," etc., or

"I should be glad if you would kindly consider my qualifications for the position you advertise in to-day's *Daily Telegraph*."

(4) State age and experience (if any), Shorthand and Typewriting examination speeds, whether you know Book-keeping or a language, etc., and your reason for leaving present employment (if any).

(5) Avoid fine language and exaggeration, and do not overwork the pronoun "I." Be clear and plain and keep to the point. Do not say "I can do Shorthand," but give more definite information, as, "I hold a Society of Arts Speed Certificate for 100 words a minute." Better still, state your average daily letter output.

(6) Every separate idea should be separately expressed in separate sentences or paragraphs. The shorter the letter, without abruptness, the better.

(7) The tone of the letter should be respectful and modest, neither formal nor familiar, but frank and forceful. If any particular forms have to be filled up, read the instructions carefully and do all that is required.

(8) Avoid details which will be of no interest to a busy man, and do not complain of misfortune in the past, or of previous employer's lack of appreciation of your services.

(9) Read over the letter very carefully, and in case of errors write or type again.

(10) Enclose copies of testimonials or give references.

(11) Supply all the particulars asked for in the advertisement, and dispatch the letter of application with the least possible delay.

Give Some Helpful Hints on Interviews for Positions.

(1) Dress neatly and tastefully—neither meanly; nor flashily.

(2) Take a shorthand note-book, fountain-pen or pencil, and eraser, in view of the possibility of a test.

(3) If tested, do the work thoroughly, and as accurately as you can.

(4) The attitude at the interview should be neither too insistent nor too indifferent; neither too servile, nor too bombastic.

(5) Do not talk unnecessarily, but when addressed, speak in a simple, natural, business-like manner.

EXERCISE 96

Type answers to the two following *Times* advertisements. Apply to Box No. 1658, c/o Willings, Cophall Avenue, E.C.2.

(i) "Wanted, a lady typist, capable of the ordinary operation of writing shorthand and reading it; one who could put some little intelligence into letters dictated in a hurry, and correct and not perpetuate palpable mistakes."

(ii) "Lady Shorthand-typist wanted for City Company's Office. Essential qualifications—

"(a) Ability to write shorthand and use a typewriter *speedily* and *correctly*."

"(b) Sufficient common sense to know when her employer makes an error in dictation, and how to correct it either then and there or when transcribing."

"(c) Both eyes on her work (not one on the clock)."

"(d) A memory."

"(e) Not an automaton."

"In other words, a live young business woman who will expect to be treated as a mere man and who will be paid accordingly."

EXERCISE 97

Very few shorthand-typists have conducted secretarial work whilst flying through the air at between 80 and 100 miles an hour and 1,000 ft. or so above the level of the earth. This, however, has been the experience of Miss Ethel M. Standfield on more than one occasion. "It is rather difficult to explain the sensations felt whilst flying. I simply have a comfortable 'floaty' feeling and when we have risen to 1,000 ft. or so, I almost imagine I am in the office at work until we come in contact with what is known as a 'bump,' sometimes termed an 'air-pocket,' and then we feel as though falling about one foot through space." Asked as to whether she would like permanently to become an aerial shorthand-typist, Miss Standfield answered: "Yes, I would like to be an aerial typist, especially in the summer, although I am afraid the temptation to fold my arms and admire the wonderful scenery from the window would be very great indeed."

The typist who can at any moment take in hand a Surveyor's Specification, a Builder's Estimate, an Abstract of Title, a Company Report, a Balance Sheet, or a Comedy in Three Acts, and who can be relied on to turn out any one of these in the precise shape which it is expected to assume, is in demand. Her skill is not the result of hasty preparation superadded to an imperfect mastery of her own language. It is the outcome of strenuous well-directed study, accurate observation, and abundant practice, resting on the basis of a sound general education.

FORMS OF ADDRESS

KING	The King's Most Excellent Majesty. Sire, or May it please your Majesty. Your Majesty.	CLERGYMEN . .	The Rev. . . or The Rev. Lord . . . or The Rev. the Hon . . . or Right Rev. the Hon . . or Rev Canon the Hon , etc Reverend Sir.	or or or to rank
QUEEN	The Queen's Most Excellent Majesty. Madam, or May it please your Majesty. Your Majesty.	LORD-LIEUTENANT OF IRELAND.	His Excellency (" His Grace," if a duke) the Lord-Lieutenant, and according to rank.	
EMPEROR . . .	Sire. Your Imperial Majesty.	LORD CHANCELLOR.	The Right Hon. the Lord High Chancellor My Lord. Your Lordship	
PRINCE OR PRINCESS.	To His (or Her) Royal Highness Prince (or Princess) His (or Her) Royal Highness the Duke (or Duchess) of Sir, or Madam. May it please your Royal Highness. Your Royal Highness.	LORD CHIEF JUSTICE	The Rt Hon The Lord Chief Justice of England. My Lord Your Lordship.	
DUKE OR DUCHESS	To His Grace the Duke of Her Grace the Duchess of My Lord Duke. May it please your Grace. Madam. Your Grace.	PRIVY COUNCILLOR	Right Honourable (unless a Duke or a Marquess). Sir, or according to rank	
MARQUESS OR MARCHIONESS.	To the most Hon. the Marquess (or Marchioness) of My Lord Marquess, or Madam. May it please your Lordship. Your Lordship, or Your Ladyship.	LORD MAYOR . .	The Right Hon. the Lord Mayor of My Lord Your Lordship	
EARL OR COUNTESS	The Right Honourable the Earl (or Countess) of My Lord, or Madam. Your Lordship, or Your Ladyship.	LORD PROVOST . .	The Right Hon. the Lord Provost of My Lord. Your Lordship.	
VISCOUNT OR VISCOUNTESS.	The Right Honourable the Lord Viscount (or the Lord Viscount) . . . The Right Honourable the Viscountess (or the Viscountess). My Lord, or Madam Your Lordship, or Your Ladyship.	AMBASSADOR . .	His Excellency (in other respects according to rank). His Excellency, H B M's Ambassador Extraordinary and Plenipotentiary to the Court of Address according to rank. Your Excellency.	
BARON OR BARONESS.	The Right Honourable Lord (or Lady) or the Lord My Lord, or Madam. Your Lordship, or Your Ladyship.	ENVOY	Esq., H B M's Envoy Extraordinary and Minister Plenipotentiary at the Court of Sir	
SONS OF BARONS .	The Hon. Sir.	MINISTER ABROAD	Esq., H B M's Minister (or Minister Resident). Sir.	
BARONET	Sr, Bart. or Bt.	LORD OR SESSION IN SCOTLAND.	The Hon Lord My Lord Your Lordship	
WIVES OF BARONETS.	Lady Madam. Your Ladyship	JUDGE OF SUPERIOR COURT	The Hon (Sir) Sir. (On the Bench, " My Lord ")	
MAID OF HONOUR	The Hon. Alice A. (not " Hon. Miss ") or Daughter of Baron. Madam.	JUDGE OF COUNTY COURT .	His Honour Judge A , Sir. (On the Bench " Your Honour.")	
IRISH ANCIENT TITLE-HOLDERS	Titles like " The O'Donoghue " are complete without " Mr." or " Esq." Wives are addressed as " Madam."	BARONET	Sir before the name, and Bart. after	
ARCHBISHOP . .	His Grace the Lord Archbishop of My Lord Archbishop . Your Grace	KNIGHT	Sir, before the name	
BISHOP	The Right Reverend the Lord Bishop of . . . or the Lord Bishop of My Lord Bishop Your Lordship	MAYOR OR SHERIFF.	The Right Worshipful the Mayor of Sir. Your Worship	
ARCHDEACON . .	The Venerable the Archdeacon of Venerable Sir. Sir.	ALDERMAN	The Worshipful (if in London, Right Worshipful). Your Worship. Sir.	
DEAN	The Very Reverend the Dean of Reverend Sir.	RECORDER	The Worshipful (if in London, Right Worshipful). Your Worship. Sir.	
CANON	The Reverend Canon Reverend Sir.	JUSTICE OF THE PEACE.	Officially the " Worshipful." Your Worship. J.P. follows the name.	
CARDINAL . . .	His Eminence Cardinal Your Eminence.			

SUBSCRIPTIONS

KING	Your Majesty's most faithful and devoted subject.	PEER'S SON, OR DAUGHTER.	(If honourable.) I have the honour to be, Sir (or Madam), Your obedient servant.
PRINCE	I remain, Sir, With the greatest respect, Your Royal Highness's most dutiful and humble servant.	BARONET, KNIGHT OR JUDGE.	I have the honour to be, Sir, Your obedient servant.
DUKE	I have the honour to be, My Lord Duke, Your Grace's most devoted and obedient servant	ARCHBISHOP . . .	Your Grace's most obedient servant.
OTHER PEER . .	I have the honour to be, My Lord, Your Lordship's obedient and humble servant.	BISHOP	Your Lordship's most obedient servant.
LORD MAYOR .	I have the honour to be, My Lord, Your Lordship's obedient and humble servant.	ARCHDEACON AND DEAN.	I have the honour to be, Your obedient servant.
PEER'S SON OR DAUGHTER.	(If styled Lord or Lady.) I have the honour to be, My Lord (or Madam), Your Lordship's (Ladyship's) most obedient and humble servant.	CLERGYMAN . . .	I am, Reverend Sir, Your obedient servant.

Great care must be exercised in addressing people with titles who also hold the King's commission. Note the following—

Colonel the Earl of Essex.
Captain the Rev. Hudson Shaw.
The Reverend Sir Richard Digby.
To the Right Honourable and Reverend The Ear of Essex

FORMATION OF PLURALS OF NOUNS

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural</i>	<i>Singular.</i>	<i>Plural</i>
Abbey	Abbeys	Criterion	Criteria	Gendarme	Gendarmes or Gens-d'armes
Addendum	Addenda	Cul-de-sac	Culs-de-sac	Genesis	Geneses
Adieu	Adieux or Adieus	Cumulus	Cumuli	Genius	Geniuses (gifted men)
Administratrix	Administratrices	Curriculum	Curricula		Genii (spirits, ghosts)
Aide-de-camp	Aides-de-camp			Genus	Genera
Alms	Alms	Datum	Data	Gipsy	Gipsies
Amanuensis	Amanuenses	Desideratum	Desiderata	Goose	Geese
Analysis	Analyses	Diagnosis	Diagnoses	Gradus	Gradus
Animalculum	Animalcula	Dictum	Dicta	Grotto	Grottoes or Grottos
Antenna	Antennae	Die	Dies (for stamping)	Gymnasium	Gymnasia or Gymnasiums
Antipodes	Antipodes	Dilletante	Dilletanti		
Appendix	Appendices	Donkey	Donkeys	Habendum	Habenda
Apex	Apexes or Apices			Hackney	Hackneys
Apparatus	Apparatus	Effluvium	Effluvia	Haddock	Haddock or Haddocks
Attorney-general	Attorney-generals or Attorneys-general	Ephemera	Ephemeras or Ephemerae	Half	Halves
Automaton	Automatons or Automata	Erratum	Errata	Halo	Halos
Axis	Axes	Esquimaux	Esquimaux	Handful	Handfuls
Bandit	Banditti	Executrix	Executrices or Executrices	Head (of cattle)	Head
Basis	Bases	Exegesis	Exegeses	Heathen	Heathen or Heathens
Beau	Beaux			Hero	Heroes
Billet-doux	Billets-doux	Fascia	Fasciae	Herring	Herring or Herrings
Brother	Brothers (by birth) Brethren (of a society)	Fauna	Faunae or Faunas	Hiatus	Hiatus or Hiatuses
Brother-in-law	Brothers-in-law	Fleur-de-lis	Fleurs-de-lis	Hippopotamus	Hippopotamuses or Hippopotami
		Focus	Focuses or Foci		
		Forceps	Forceps	Honorarium	Honoraria
		Formula	Formulas or Formulae	Hoof	Hoofs or Hooves
Calf	Calves			Humerus	Humeri
Cherub	Cherubim	Forum	Forums or Fora	Hydra	Hydras or Hydrac
Chrysalis	Chrysalises or Chrysalides	Fresco	Frescos or Frescoes		
		Fulcrum	Fulcrums or Fulcra		
Cirrus	Cirri	Fungus	Fungi or Funguses	Incubus	Incubuses or Incubi
Cloth	Cloths (kinds of cloth) Clothes (garments)			Index	Indexes (of a book) Indices (in algebra)
Colossus	Colossi	Galley	Galleys	Innuendo	Innuendos or Innuendoes
Compendium	Compendiums or Compendia	Gallows	Gallows or Gallowes	Interregnum	Interregnums
Crisis	Crises	Ganglion	Ganglions or Ganglia		

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
Japanese	Japanese	Papyrus	Papyri	Sphinx	Sphinxes or Sphinges
Jersey	Jerseys	Parenthesis	Parentheses	Spoonful	Spoonfuls
Jockey	Jockeys	Parley	Parleys	Stadium	Stadia
Journey	Journeys	Pea	Peas (separate seeds)	Staff	Staves
			Pease (collective)	Stimulus	Stimuli
Knife	Knives	Peccadillo	Peccadillos	Stratum	Strata
		Penny	Pennies (separate coins)	Stucco	Stuccoes or Stuccos
Larva	Larvae or Larvas		Pence (collective)	Stylus	Styli
Larynx	Larynges	Perch (fish)	Perch	Substratum	Substrata
Lasso	Lassos or Lassoos	Perch (roost, measure)	Perches	Summons	Summonses
Leaf	Leaves	Phalanx	Phalanges or Phalanxes	Syllabus	Syllabuses
Life	Lives		Phenomenon	Symposium	Symposia
Lingua	Linguae		Phenomena	Synopsis	Synopses
Lira	Lirae		Pike (fish)	Synthesis	Syntheses
Lyceum	Lyceums or Lyceae	Plateau	Plateaux or Plateaus		
			Plovers or Plover	Tableau	Tableaux or Tableaus
Mackerel	Mackerel or Mackerels	Polypus	Polypi	Talisman	Talismans
Madame	Mesdames	Portico	Porticoes or Porticos	Tarsus	Tarsi
Magnum	Magna		Portmanteau	Terminus	Termini
Manifesto	Manifestoes	Potato	Potatoes	Thesis	Theses
Matrix	Matrices	Pretorium	Pretoria	Thorax	Thoraxes
Medium	Mediums or Media	Proboscis	Proboscides	Tooth	Teeth
Medley	Medleys	Proscenium	Proscenia	Trolley	Trolleys
Memorandum	Memoranda	Proviso	Provisos	Turkey	Turkeys
Metamorphosis	Metamorphoses	Pulley	Pulleys		
Metropolis	Metropolises	Pupa	Pupae	Ultimatum	Ultimata
Miasma	Miasmata			Umbra	Umbræ
Millennium	Millennia				
Minimum	Minima	Quarto	Quartos	Vacuum	Vacuums or Vacua
Minutia	Minutiae			Valley	Valleys
Momentum	Momenta			Vermun	Vermun
Money	Monies or Monies			Vertebra	Vertebrae
Monkey	Monkeys	Rabbi	Rabbis or Rabbies	Vertex	Vertices or Vertexes
Moose	Moose	Radius	Radii		
Mosquito	Mosquitoes or Mosquitos	Reindeer	Reindeer	Veto	Vetoes
		Rendezvous	Rendezvous	Via	Via
Motto	Mottos or Mottoes	Residuum	Residua	Virtuoso	Virtuosi or Virtuosos
Mouse	Mice	Rhinoceros	Rhinoceroses		
Mouthful	Mouthfuls	Riches	Riches	Volcano	Volcanoes
Mussulman	Mussulmans			Volley	Volley
				Vortex	Vortices or Vortexes
		Salmon	Salmon		
Navvy	Navvies	Sanatorium	Sanatoria	Wharf	Wharfs or Wharves
Nebula	Nebulae	Sarcophagus	Sarcophagi	Whiskey	Whiskeys
Negro	Negroes	Self	Selves	Whisky	Whiskies
Nimbus	Nimbuses or Nimbi	Seraph	Seraphs or Seraphim	Wife	Wives
No	Noes			Wolf	Wolves
		Series	Series	Wreath	Wreaths
Oasis	Oases	Sheaf	Sheaves		
Opus	Opera	Shears	Shears		
Ovum	Ova	Sheep	Sheep		
Ox	Oxen	Shelf	Shelves		
		Species	Species		

LATIN QUOTATIONS

A fortiori. From stronger reasoning.

A posteriori. From the latter.

A priori. From the former.

Ab extra. From without.

Ab initio. From the beginning.

Ad hoc. For this purpose.

Ad idem. To the same.

Ad interim. In the meanwhile.

Ad infinitum. To infinity.

Ad libitum. At pleasure.

Ad nauseam. So as even to create disgust.

Ad valorem. According to the value.

Agenda. Matters to be considered.

Alibi. Elsewhere.

Alma mater. A kind mother.

Alter ego. A second self.

Anno mirabilis. A wonderful year.

Anno Domini. (A.D.) In the year of our Lord.

Anno Mundi. (A.M.) In the year of the world.

Bona fide. In good faith.

Bona fides. Good faith

Causa belli. A cause for war.

Caveat emptor. Let the buyer be on his guard.

Ceteris paribus. Other things being equal.

Compos mentis. In the enjoyment of his understanding.

Cui bono? For whose benefit?

Cum grano salis. With a grain of salt.

Custos rotulorum. The custodian of the records.

De die in diem. From day to day.
De facto. From the thing done.
Dei gratiâ. By the grace of God.
De jure. From what is lawful (by law).
De novo. Anew.
Deo volente. God being willing.
De profundis. Out of the depths.
Desideratum. A thing desired.
Deus ex machinâ. A god from the clouds.
Dies non. No legal day.
Distringas. You may distrain.
Dulce domum. Sweet home.
Dum spiro, spero. While I breathe, I hope.

E pluribus unum. One out of many.
Ex cathedrâ. From the chair.
Ex officio. By virtue of his office.
Ex parte. On one part.
Exempli gratiâ. For the sake of example

Fac simile. Do the like.
Facile princeps. Easily first.
Felo de se. A felon of himself.
Festina lente. Hasten slowly.
Fieri facias. Cause it to be done
Fortiter in re. With firmness in acting.

Genius loci. The genius of the place.

Habeas corpus. You are to bring up the body.
Hic labor hoc opus est. This is labour, this is toil.

Id est. That is—i.e.
In extenso. In full.
In extremis. At the point of death.
In formâ pauperis. In the form of a poor man.
Infra dignitatem. Below one's dignity.
In limine. At the threshold.
In loco. In the proper place.
In loco parentis. In the place of a parent.
In propriâ personâ. In proper person.
In re. In the matter of.
In statu quo. As it was.
In toto. In the whole.
In transitu. On the passage.
Inter alia. Among other things.

Inter nos. Between ourselves.
Inter vivos. Among the living.
Inter se. Among themselves.
Ipse dixit. He himself said it.
Ipsissima verba. The very identical words.
Ipso facto. In the fact itself.

Labor omnia vincit. Labour overcomes everything.
Lapsus lingue. A slip of the tongue.
Lex loci. The law of the place.
Locum tenens. Holding his place.
Locus standi. A place of standing. A right to be heard.

Magnum bonum. A great good.
Magnum opus. A great work.
Malâ fide. In bad faith.
Mens sana in corpore sano. A sound mind in a sound body.
Modus operandi. The mode of operation.
Multum in parvo. Much in little
Mutatis mutandis. Changing what should be changed.

Ne plus ultra. No farther.
Nemine contradicente. (Nem. Con.) No one contradicting.
Nemine dissente. (Nem. Diss.) No one disagreeing.
Nil desperandum. Nothing is to be despaired of.
Nolens volens. Whether he will or no.
Non sequitur. It does not follow.
Nota bene. (N.B.) Mark well.
Nunc dimittis. Now lettest thou depart.

Obiter dictum. A casual saying.
Odiûm theologicum. Theological hatred.

Pari passu. With equal steps.
Pater familias. Father of the family.
Pax vobiscum. Peace be with you.
Pendente lite. Pending the suit.
Per annum. By the year.
Per capita. By the head.
Per centum. By the hundred
Per contra. On the other side.
Per diem. By the day.
Per se. By itself.
Per stirpes. According to the original stock.
Pons asinorum. The asses' bridge.

Post mortem. After death
Post meridiem. After mid-day.
Primâ facie. On the first face.
Pro bono publico. For the public good.
Pro formâ. For form's sake.
Pro ratâ. In proportion.
Pro tanto. For so much.
Pro tempore. For the time

Quid nunc? What now?
Quid pro quo. One thing for another
Quod erat demonstrandum. Which was to be proved.
Quod vide. Which see (abbreviation q.v.).

Rara avis in terris. A bird rarely seen on earth.
Reductio ad absurdum. A reduction to an absurdity.
Requiescat in pace. May he rest in peace.

Secundum artem. According to the rules of art.
Semper idem. Always the same.
Seriatim. In proper order.
Sic transit gloria mundi. So passes away the glory of this world.
Sine die. Without a day.
Sine quâ non. Without which, not.
Status quo. The state in which.
Sub judice. Under judgment (applied to a case not yet decided)
Sub rosa. Under the rose.
Sui juris. Of his own right.
Summum bonum. The chief good.
Sursum corda. Lift up your hearts.

Tempus fugit. Time flies.
Terra firma. Dry land.
Terra incognita. An unknown land

Ultra vires. Beyond our strength.

Vade mecum. Go with me.
Verbatim et literatim. To the word and to the letter.
Verbum sap. A word is enough.
Via mediâ. The middle way.
Vice versâ. The terms being reversed
Vivâ voce. By the living voice.
Vox populi, vox Dei. The voice of the people is the voice of God.
viz., videlicet. Namely.

FRENCH WORDS AND PHRASES

À la bonne heure. Well timed.
À la mode. Fashionable
À mende honorable. Honourable apology.
Amour propre. Self-love.
À outrance. To extremities.
Àrrière pensée. A mental reservation.
Au courant. Well acquainted with.
Au fait. Expert
Au revoir. Adieu until we meet again.

Beau monde. The fashionable world.
Bonne bouche. A nice morsel.
Carte blanche. Full powers, blank cheque.
Chacun à son goût. Every one to his taste.
Cela va sans dire. That goes without saying.

Chef d'œuvre. A masterpiece.
Comme il faut. As it should be.
Coûte que coûte. Cost what it may
Cul de sac. A blind alley.

De bonne grâce. With good grace.
Dernier ressort. A last resource.
Double entendre. A double meaning

<i>Edition de luxe.</i> A splendid edition.	<i>Lèse majesté.</i> High treason.	<i>Revenons à nos moutons.</i> Let us return to our sheep (subject).
<i>En arrière.</i> In the rear.	<i>Mal de mer.</i> Sea sickness	<i>Sans souci.</i> Without care.
<i>En avant.</i> Forward.	<i>Mauvaise honte.</i> False modesty.	<i>Sauve qui peut.</i> Let him save himself who can.
<i>En famille.</i> In a family; domestic.	<i>Mauvais sujet.</i> A bad subject.	<i>Savoir faire.</i> The knowing how to act; tact.
<i>Enfant terrible.</i> A terrible child; one who makes ill-timed remarks.	<i>Noblesse oblige.</i> Rank imposes obligations	<i>Savoir vivre.</i> Good breeding.
<i>En route.</i> On the way.	<i>Nom de plume.</i> A pen name.	<i>Tant mieux.</i> So much the better.
<i>En suite.</i> In a set.	<i>On dit.</i> It is said.	<i>Tant pis.</i> So much the worse.
<i>Entente cordiale.</i> A cordial understanding.	<i>Par excellence.</i> By way of eminence.	<i>Tout le monde.</i> All the world.
<i>Entre nous.</i> Between ourselves	<i>Qui s'excuse s'accuse.</i> He who excuses accuses himself	<i>Tout ensemble.</i> The broad or general effect.
<i>Façon de parler.</i> A mode of speaking.	<i>Raison d'être.</i> The reason for a thing's existence	<i>Vive le Roi.</i> Long live the King.
<i>Fait accompli.</i> An accomplished fact.		
<i>Hors de combat.</i> Out of condition to fight.		

PRINTERS' PROOF CORRECTION MARKS

Cap.	Change to capital letters those trebly underlined.	☐	Indent first word
Del.	Delete, take out.	=	Insert space, or equalise spacing.
ital.	Change to italic letters those underlined.	⌞	Space to be reduced
lc.	Change to lower-case (small letters) those underlined.	⌋	A type inverted, turn.
n.p., or	Begin a new paragraph with the word after the bracket	⌋⌋	Remove space, close up
press	Print off.	✓	To be put under all apostrophes, quotation marks, and superior letters (as "r" in Mr) to be added
Qy., or?	Added by reader to mark something about which he is uncertain.	↓	A space to be pushed down.
Revise.	Submit another proof	⌞	Full stop.
Rom	Change to Roman letters those underlined.	⌞⌞	Move to the left.
Run on,	and a line drawn from the last word of the first paragraph to the first word of the second This means no new paragraph.	⌞⌞⌞	Move to the right.
s caps.	Change to small capitals those doubly underlined.	⌞⌞⌞⌞	Make parallel at the side.
stet	Let the cancelled words dotted underneath remain.	⌞⌞⌞⌞⌞	Lines to be straightened
stent	Plural of stet.	⌞⌞⌞⌞⌞⌞	A stroke as this to be put after each note in the margin to show that it is concluded, to separate it from others, and to call attention to it.
tr/	Transpose, as marked.	⌞⌞⌞⌞⌞⌞⌞	
w.	Wrong.	⌞⌞⌞⌞⌞⌞⌞⌞	
w.f	Wrong fount (type), alter.	⌞⌞⌞⌞⌞⌞⌞⌞⌞	
x	Bad letter, substitute good type.	⌞⌞⌞⌞⌞⌞⌞⌞⌞⌞	
^	The caret mark, insert matter in margin.	⌞⌞⌞⌞⌞⌞⌞⌞⌞⌞⌞	

All corrections to be made in ink, and attention called to them in the margin, as otherwise they are liable to be overlooked. All punctuation marks, as full stops, etc., to be enclosed in a circle

ABBREVIATIONS

A	accrdg.	according	Æi	Second class (at Lloyd's)
A.	acct.	account	Æ.	Third class (at Lloyd's)
Associate, Academy, amateur, artillery, answer	acknes.	acknowledges	Æt.	Ætatis (of age, aged)
Ar	A.C.P.	Associate of the College of Preceptors	aff.	affidavit
AAr	a/d	after date	afsd.	aforesaid
@	A.D.	Anno Domini (in the year of Our Lord)	afn.	afternoon
a.a.r.	A.D.C.	aide-de-camp (an assistant to commanding officer)	agn.	again
A.B.	ad int.	ad interim (in the meanwhile)	agst.	against
abbr.	ad lib.	ad libitum (at pleasure)	agrt.	agreement
abst.	adjd.	adjourned	agt.	agent
abstd.	adjdn.	adjudication	A.H.	Anno Hegiræ (A.D. 622), the Mohammedan era
abste.	adjn.	adjourn	allice.	allowance
abt.	adjnd.	adjourned	altho.	although
A/C	adjmt.	adjournment	altrn.	alteration
A/c	admn.	administration	alt.	altitude
A.C.	admr.	administrator	amend.	amendment
acc.	admrx.	administratrix	amgst.	amongst
acce.	Admy.	Admiralty	amp.	ampere
a.c.	adv.	advertisement	amt.	amount
			a.m.	ante meridiem (before noon)
			A.M.	Anno Mundi (in the year of the world)

[illegible]

I.C.E.	Institute of Civil Engineers		L		M.A.	<i>Magister Artium</i> (Master of Arts)
I.C.S.	Indian Civil Service	l.	litre, length, league		maintce.	maintenance
I.D.	Intelligence Department	L/A	Letter of Attorney		mar.	maritime
I.D.N.	<i>In Dei nomine</i> (In God's name)	lat.	latitude, Latin		max.	maximum
id.	<i>idem</i> (the same)	lb.	pound (weight), singular and plural		M.B.	<i>Medicinae Baccalaureus</i> (Bachelor of Medicine)
I.E.	Indian Empire, Indo-European	lbl.	liberal		M.C.	Master of Ceremonies
i.e.	<i>id est</i> (that is)	L.C.	Letter of Credit, Lord Chancellor, Lord Chamberlain		m/c	machinery, metallic currency
I.M.	Imperial Measure				M/C	Manchester
Imp.	Imperator (Emperor)	l.c.	<i>loco citato</i> (in the place quoted), lower case (in printing)		M.Com.	Master of Commerce (Birmingham)
immdly.	immediately				M.D.	<i>Medicinae Doctor</i> (Doctor of Medicine)
impt.	important	L.C.C.	London County Council		m/d	months after date
imptce.	importance	L.C.J.	Lord Chief Justice		M.E.	Mechanical Engineer, Methodist Episcopal, Military Engineer, Mining Engineer
impt.	improvement	L.C.P.	Licentiate College of Preceptors			
in.	inch, inches					
incog.	<i>incognito</i> (unknown)					
incumbrs.	incumbrances	L.D.S.	Licentiate of Dental Surgery			
ind.	indication	£	Egyptian pounds		mentd.	mentioned
indpt.	independent	legs.	legacies		messe.	message
indre.	indenture	L.G.R.	Leasehold ground rent		Messrs.	Messieurs, gentlemen
in ex.	<i>in extenso</i> (at full length)	l.h.	left hand		memo.	memorandum, -a
in lim.	<i>in limine</i> (at the outset)	lhd.	leasehold		mfd.	manufactured
ins.	insurance	L.I.P.	Life Insurance Policy		mfg.	manufacturing
OR insce.		liq.	liquid, liquor		mfr.	manufacturer
In. Stk.	Inscribed Stock	liquidon.	liquidation		mg.	milligram
instr.	institution	liqdt.	liquidate		Mgr.	Monsignor
in trans.	<i>in transitu</i> (on the passage)	Lit.D.	<i>Literarum Doctor</i> (Doctor of Letters)		min.	minimum, mineralogy
inst.	Instant (the present month)					-ical
instrons.	instructions	L.J.	Lord Justice		M.I.P.	Marine Insurance Policy
int.	interest	L.JJ.	Lords Justices		M.J.I.	Member of the Institute of Journalists
inv.	invoice	LL.	Laws			
informon.	information	ll.	leaves, lines		mkt.	market
interrogs.	interrogations	LL.	Lord-Lieutenant		Mlle.	Mademoiselle, <i>not</i> Mdlle.
intro.	introduction	LL.A.	Lady Literate in Arts (St. Andrews University)		mm.	millimetre, -es
I.O.	India Office				m.m.	<i>mutatis mutandis</i> (with the necessary changes)
I.O.M.	Isle of Man	LL.B.	<i>Legum Baccalaureus</i> (Bachelor of Laws)		MM.	Messieurs
I C U	I owe you (no stops)				Mme.	Madame (French)
I.Q.	<i>idem quod</i> (the same as)	LL.D.	<i>Legum Doctor</i> (Doctor of Laws)		mng.	morning
I.R.O.	Inland Revenue Office	LL.M.	<i>Legum Magister</i> (Master of Laws)		M.O.	Money Order
Ital.	Italian, italic				mo., mos.	month, months
itin.	itinerary	loq.	<i>loquitur</i> (he or she speaks)		moy.	money
I.W.	Isle of Wight	log.	logarithm		M.O.H.	Medical Officer of Health
		lon., long.	longitude		M.P.	Member of Parliament
		L'pool	Liverpool		M.P.S.	Member of the Pharmaceutical Society
		L/P	Letters Patent		M/R	Mate's Receipt (for cargo)
		L.R.C.P.	Licentiate of the Royal College of Physicians (with "E" added, Edinburgh is indicated, and with "I," Ireland)		M.R.	Master of the Rolls
					mre.	matter
					m/s	months after sight
					MS.	Manuscript
					MSS.	Manuscripts
		Lres.	Letters		M.S.	Master of Surgery
		L.S.	<i>Locus Sigilli</i> (the place of the seal), Linnaean Society		M.Sc.	Master of Science
					mt.	might
		l.s.	left side		mtge.	mortgage
		£ s. d.	Pounds, shillings, and pence		mtgee.	mortgagee
		Ltd.	Limited		mtgor.	mortgagor
					mtr.	matter
					mtg.	meeting
					Mt. Rev.	Most Reverend
K.B.	King's Bench, Knight of the Bath				Mus.B.	<i>Musicae Baccalaureus</i> (Bachelor of Music)
K.C.	King's College, Knight of the Crescent, King's Counsel				Mus.D.	<i>Musicae Doctor</i> (Doctor of Music)
K.C.B.	Knight Commander of the Bath					
K.G.	Knight of the Order of the Garter	M.	Majesty, Marquess, Member, Militia, Mark (German), 1,000, Monsieur, noon			
kg., kilo.	kilogram	M', Mc	Mac (the son of)			
kl	kilolitre	m.	mail, married, masculine, metre, miles, minutes			
Km.	Kilometre					

M

N

N.	North, Northern Postal District of London
n/a	no account (banking)
naut.	nautical

N.B.	<i>Nota Bene</i> (mark well),	s/o.	out of stock, outstanding	Prof.	Professor
nbr.	New Brunswick	o.s.	only son	prop.	proposition
N.C.O.	number	O.T.	Old Testament	pros.	prosecution
n.d.	Non-commissioned Officer	Oxon	Oxford	pro tem.	<i>pro tempore</i> (Lat.), temporarily
N/E	no date	oz.	ounce	prox.	<i>proximo</i> (next month)
N/E	No Effects			provon.	provision
necy.	necessary			pson.	person
N.E.	North-East			P.S.	Postscript, Permanent Secretary, Privy Seal
neg.	negative			P.SS.	Postscripts
nem. con.	<i>Nemine contradicente</i> (unanimously)	p.	page, perch, pole	pties.	parties
nem. diss.	<i>nemine dissente</i> (unanimously)	¶, via	Per (by), paragraph	pt.	pint, payment
n/f	no funds (banking)	p.a.	per annum (yearly)	pub.	public, publish, -er
n.g.	nominee	P/A	Power of Attorney	P.T.O.	Please turn over
nomée.	nominee	parlars.	particulars	P.V.	<i>Petite vitesse</i> (goods train)
non com.	<i>non compos</i> (insane)	P. & O.	Peninsular & Oriental Steam Navigation Co	pursee.	pursuance
No.	number	P.B.	Pass Book	P.X.	Please exchange
n/o	no order (banking)	P.C.	Parish Council, Police Constable, Privy Council, Privy Councillor		
non pros.	<i>non prosequitur</i> (he does not prosecute)	p/c	petty cash, prices current		
non seq.	<i>non sequitur</i> (it does not follow)	p.c.	post card		
n.o.p.	not otherwise provided for	pchr.	purchaser	q.d.	<i>quasi dicat</i> (as if one should say), <i>quasi dictum</i> (as if said)
N.P.	Notary Public, new paragraph	pcl.	parcel	q.e.	<i>quod est</i> (which is)
N.R.	No Risks	pd.	paid	Q.E.D.	<i>Quod erat demonstrandum</i> (which was to be demonstrated)
N.S.	National Society, New Style (after 1752)	pcs.	pieces	Q.E.F.	<i>Quod erat faciendum</i> (which was to be done)
n.s.	Nova Scotia	per an.	per annum	Q.E.I.	<i>Quod erat inveniendum</i> (which was to be found out)
n/s	not specified	per cent.	<i>per centum</i> (by the hundred)	q.l.	<i>quantum libet</i> (as much as you please)
N.T.	Not sufficient (banking)	p.f.	postage free	qly.	quality
	New Testament, New Translation	pk.	peck	Q.M.	Quartermaster
n.u.	name unknown	pkg., pkgs.	package, packages	Q.M.G.	Quartermaster-General
N.U.T.	National Union of Teachers	pltf.	plaintiff	Q.M.S.	Quartermaster-Sergeant
N.V.	New Version	pl.	pole, place, plural	q.pl.	<i>quantum placet</i> (as much as seems good)
N.W.	North Wales, north-west	pltf.	plaintiff	qr.	quarter, quarterly, quire
N.Y.	New York	pnxt.	<i>pinxit</i> (he, or she, painted it)	Q.S.	Quarter Sessions
N.Z.	New Zealand	P. & L.	Profit and Loss	q.s.	<i>quantum sufficit</i> (a sufficient quantity)
		P.M.	Pacific Mail, Paymaster, Postmaster, <i>Post mortem</i>	qt.	quart
		p.m.	<i>Post meridiem</i> (afternoon)	qty.	quantity
		P.M.G.	Postmaster-General, Paymaster-General, <i>Pall Mall Gazette</i>	qu.	question
		P/N or P.N.	Promissory Note	quad.	quadrant
		P.O.	Petty Officer, Postal Order, Post Office	quotn.	quotation
		P.O.D.	Pay on Delivery, Post Office Department	q.v.	<i>quantum vis</i> (as much as you will); <i>quod vide</i> (which see)
		P.O.O.	Post Office Order	qy.	query
		posn.	position		
		posson.	possession		
		p.p. or	<i>Per procuracionem</i> (on behalf of); past principle, postage paid		
		per pro.	Post Paid, Parcel Post		
		P.P.	a second postscript		
		P.P.S.	principal		
		ppal.	principle		
		pple.	<i>Pour prendre congé</i> (to take leave), French		
		p.p.c.	pages		
		pp.	paper		
		ppr.	purpose		
		ppse.	property		
		ppty.	pair		
		pr.	preference, preface, prefix		
		pref.	preferred		
		prefd.	premium		
		prem.	present		
		pres.	premises		
		premes.	<i>pro et contra</i> (Lat.), for and against		
		pro AND	production		
		con.			
		prodon.			

R.D.	Royal Dragoons, Rural Dean	S	S.P.Q.R.	<i>Senatus Populusque Romanus</i> (Senate and people of Rome); Small profits, quick returns
r/d	refer to drawer (banking)	s.	second, section, shillings, singular	subpoena
rd.	road	S.A.	Salvation Army, South Africa, South America	special
R.E.	Reformed Episcopal, Right Excellent, Royal Engineers, Royal Exchange	s.a.	<i>sine anno</i> (without date)	sq.
re	with regard to (no point)	Salop	Shropshire (no point)	square; hence sq. ft. (square foot or feet)
recd.	received	Sarum	Signature of Bishop of Salisbury	Srs.
rectg.	reciting	S.B.	Sales Book	S.S.
redemon.	redemption	S.C.	South Carolina, Staff Corps, Supreme Court	SS.
ref.	referee, referred, reference	Sc.	Science, Scotch, Scots, Scottish	st.
recogs.	recognizances	s.c.	small capitals	street, stanza, stone, saint, stet (let it stand)
Regr.	Registrar	se.	scene, scruple	s.t.
regd.	registered	sep.	scrip	stat.
region.	regulation	seh.	schooner, schedule	stk.
regt.	regiment	S.C.J.	Supreme Court of Judicature	staty.
rela.	relation	sd.	said	stg.
remce.	remittance	s. d.	shillings and pence, <i>sine die</i> (indefinitely)	stn.
remr.	remainder	S.E.	South-East, South-Eastern (district, London)	stp.
rep.	representative	S/E	Stock Exchange	subst.
rept.	represent, report	sec.	second, secretary, section	suecn.
repron.	representation	sec. art.	<i>secundum artem</i> (according to Art)	suer.
reqt.	request	sec. leg.	<i>secundum legem</i> (according to law)	sufft.
reqd.	required	sec. nat.	<i>secundum naturam</i> (according to nature)	sup.
requon.	requisition	sec. reg.	<i>secundum regulam</i> (according to rule)	supt.
resvon.	reservation	secy.	security, secretary	surg.
resy.	residuary	s.e.o.o.	<i>sauf erreur ou omission</i> (errors and omissions excepted), French	survor.
resoln.	resolution	sen.	senior	surv.
respive.	respective	OR senr.		supl.
respt.	respondent	seq.	<i>sequens</i> (the following); <i>sequente</i> (and in what follows); <i>sequitur</i> (it follows)	s.v.p.
Rev.	Reverend	settlmt.	settlement	S.V.
revon.	reversion	sevl.	several	S.W.
revocn.	revocation	S/G	<i>Salutis gratia</i> (for the sake of safety)	
Reg. Gen.	Registrar-General	shipt.	shipment	T
ret.	returned	sh. OR shr.	share	T.
R.G.S.	Royal Geographical Society	shd.	should	t.
r.h.	right hand	shl.	shall	t.C.
R.I.P.	<i>Requiescat in pace</i> (May he, OR she, rest in peace)	sic.	thus, so	tenet.
R.L.O.	Returned Letter Office	Sig. OR Sgr.	Signor (Italian Mr)	Testt.
R.M.	Resident Magistrate, Royal Mail, Royal Marines	sig.	signature, signifies	testor.
rm.	ream	sing.	singular	testrix.
R.M.S.	Royal Mail Service, Royal Mail Steamer	OR singlr.		tfer.
R.N.	Royal Navy	sit. OR site.	situate	tg.
R.O.	Receiving Office, Relieving Officer, Returning Officer, Royal Observatory	sk.	sack	therear.
ro.	rood	sld.	sailed	theabts.
R.P.	Reformed Presbyterian, Reprint	S/N	Shipping Note	thby.
r.pd.	reply paid	s.n.	<i>sine nomine</i> (without name)	thr.
r.p.	return of post	S.O.	Stationery Office, Sub-office, Seller's option, Sorting Office	thrfr.
r.p.m.	revolutions per minute	sol. OR solr.	solicitor	tho.
R.R.	Railroad	sov.	sovereign (coin)	thro.
R.S.O.	Railway Sub-Office	sp.	species, special, specimen	thrin.
R.S.V.P.	<i>Répondez, s'il vous plaît</i> (Please reply)	s.p.	short page, starting price, <i>sine prole</i> (without issue)	throf.
Rt. Hon.	Right Honourable	sp. gr.	specific gravity	thron.
Rt. Rev	Right Reverend			thrt.
R.V.	Revised Version			T.L.O.
R.V.S.V.P.	<i>Répondez vite, s'il vous plaît</i> (Answer quickly, if you please)			T.O.
R.W.	Right Worshipful, Right Worthy			togr.
Ry. OR Rly.	Railway			tp.
				T.R.C.
				t.r.
				trds.
				tr.
				trans.
				treas.
				tree.
				T.R.H.
				tt.
				T.U.
				Temperatures, tenor, Testament, ton, town
				the
				Town Council
				tenement
				Testament
				testator
				testatrix
				transfer
				telegram
				thereafter
				thereabouts
				thereby
				there, their
				therefore
				though
				through
				therein
				thereof
				thereon
				thereto
				Total loss only
				Turn over
				together
				township
				Tithe Rent Charge
				tons register
				towards
				transpose, translate, -tion
				transactions
				treasurer
				trustee
				Their Royal Highnesses
				that
				Trade Union

U

U.	Unionist
U/A	Underwriting Account
u.c.	upper case
U.D.C.	Urban District Council
U.K.	United Kingdom
ult.	<i>ultimo</i> (last month)
univ	university, universal
U.S.	United Service, <i>Ut Supra</i> (as above)
U.S.A.	United States of America
U.S. Africa	United South Africa
U.T.	Unexpired term
U/W	Underwriter

V

V.	<i>vice</i> , Volunteers, five, <i>versus</i> , verse
valuen.	valuation
var.	various, variant
vb.	verb
V.C.	Vice-Chairman, Vice- Chancellor, Victoria Cross
v.g.	<i>Verbi gratia</i> (for the sake of example)
via	by the way of
viz.	<i>videlicet</i> (namely)
v.l.	<i>Varia lectio</i> (variant read- ing), plural vv.ll.
vol.	volume (plural, vols.)
vors.	vendors
V.P.	Vice-President
V.S.	Veterinary Surgeon
v.s.	<i>Vide supra</i> (see above)
vr.	verses
vy.	very
V.W.	Very Worshipful

W

W.	Wales, warden, waste, west, western (Postal District, London)
w.	week, wife, with
W.B.	Way Bill, Warehouse
W.C.	Book, Water Board
W.D.	West Central, Without charge
wd.	War Department, Works Department
w.e.	would
w.f.	week ending
wh.	wrong fount
whf.	which
whr.	wharf
whras.	whether
whrby.	whereas
whnsr.	whereby
whrin.	whensoever
whtsr.	wherein
whro:	whatsoever
	whereof

whwth.	wherewith
witht.	without
witned.	witnessed
witneth.	witnesseth
W.I.	West Indies, West Indian, Wrought iron
wk.	week
wkg.	working
wl.	will
W.O.	Walk over, War Office
W.R.	West Riding (Yorkshire) Weekly rent
wr.	were
wrg.	writing
W.S.	Writer to the Signet
ws.	was
wt.	weight, warrant
Ww.	Waterworks

X

X	Christ, ten
xcp.	<i>ex</i> (without) coupon
x'd.	executed
xd.	examined
x.d.	<i>ex</i> (without) dividend
x.i.	<i>ex</i> (without) interest
	OR <i>ex. in.</i>
Xmas	Christmas
Xn	Christian, -ity
x.n.	<i>ex</i> (without) the right to new shares
Xtn.	Christian

Y

y.	year, years
Y.B.	Year Book
yd.	yard, yards
yday.	yesterday
yldg.	yielding
Y.R.	Yearly rent
yr.	younger, year, your

Z

z.B.	<i>zum Beispiel</i> (for exam- ple), German
Z.S.	Zoological Society
zn.	zinc
zool.	zoology, -ical

The five classes of the Order of
the British Empire are as follows—

MEN

1. Knights Grand Cross (G.B.E.)
2. Knights Commanders (K B E)
3. Commanders (C.B.E.)
4. Officers (O.B.E.)
5. Members (M.B.E.)

WOMEN

1. Dames Grand Cross (G.B.E.)
2. Dames Commanders (D.B.E.)
3. Commanders (C.B.E.)
4. Officers (O.B.E.)
5. Members (M.B.E.)

ROMAN FIGURES

I	denotes	.	.	.	1
V	"	.	.	.	5
X	"	.	.	.	10
L	"	.	.	.	50
C	"	.	.	.	100
D	"	.	.	.	500
M	"	.	.	.	1,000

Lesser numbers prefixed to greater
ones are deducted therefrom, as IV,
which denotes 4; XL, 40. If added
to the greater numbers, they are
placed after them, as VI, 6; LX, 60.

A line drawn over any Roman
numeral increases its value a thou-
sandfold, as \overline{M} , 1,000,000

MISCELLANEOUS SIGNS

4to	quarto
8vo	octavo
16mo	folded into 16 section
s	sub-section
ss	therefore, and so because, for
∴	greater than
∧	less than
⊃	scruple
⊄	drachm
⊆	ounce
⊇	minim

CONTRACTED TERMINATIONS

fly	for fully, e.g.,	wonderfly
g	" ing,	" breakg
gs	" ings,	" proceedgs
l	" ial,	" substantl
l	" ual,	" individl
mt	" ment,	" consignmt
n	" ion,	" positiō
nl	" ional,	" professnl
ot	" ought,	" brot, thot
vr	" ever,	" howvr
y	" ary,	" precautiony

"AND SO ENDS MY CATECHISM."
(Shakespeare's *Henry IV*, I.)

- Minutes, 109
 Mistakes, 16
 Multigraphing, 91
 Multiplication Sign, 17

 NATIONAL Union of Teachers' Exam-
 inations, 136
 Noise, Lessening of, 21
 Note-book, 58
 Nouns, Plurals of, 142
 Numerals, Roman, 39, 151

 OILING, 23
 Ornamentation, 47, 50

 PAD Machines, 21
 Page, End of, 16
 Paper, 13
 — For legal work, 96
 — Guides, 9
 —, Handling of, 18
 —, Reinsertion of, 16
 — Release, 9
 —, Ruled, 18
 —, Sizes of, 29
 —, Slipping, 16
 — Table, 21
 Paragraph, 16, 62
 — Sign, 17
 Period, 35
 Platen, 9
 —, Damage to, 16
 Plays, 123
 Plurals, 142
 Plus Sign, 17
 Poetry, 122
 Pointer, Scale, 21
 Position at Machine, 9, 22
 —, Typist's, 139
 Postage Book, 58
 Postcards, 64
 Pounding, 16
 — Practice, Method of, 14

 Press Contractions, 17
 — Copies, 65
 Price of Typewriters, 25
 Printers' Corrections, 145
 Printing Point, 21
 Proofs, Correction of, 145
 Punctuation, 34, 35

 REBUILT Machines, 25
 Record of Addresses, 58
 Reference, 57
 Register, Letter, 58
 Remington, 10
 Repairs, 23
 Rhythm, 22
 Ribbon Machines, 21
 Ribbons, 27
 Rotary Copies, 65
 Royal, 11
 — Society of Arts' Examinations,
 134
 Ruling, 74

 SALARIES of Typists, 139
 Scale, 21
 Scientific Work, 115
 Section Sign, 17
 Self-starter, 71
 Semicolon, 35
 Sentences, Alphabetical, 18
 Shield, Eraser, 32
 —, Keyboard, 21
 Shift Key, 9
 — —, Double, 20
 — —, Single, 20
 — Lock, 9
 Shilling Sign, 17
 Shorthand, 51
 Shuttle, Type, 20
 Sight Method, 13
 Signature, 57
 —, Stencil, 87
 Signs, Combination, 17
 Signs, Miscellaneous, 151
 Silencers, 21
 Space Bar, 9
 Spacing and Punctuation, 35
 —, Line, 9
 Specification, 110
 Speed, 131
 Spelling, 41
 Spools, 21
 Stationery, 58
 Stencil Processes, 86
 Subscription, Forms of, 142

 TABLE, Typist's, 22
 Tabular Matter, 73
 Tabulators, 71, 76
 Tail-piece, 48
 Tally Roll, 77
 Tension, 21
 "Ticklers," 58
 Tilde, 39
 Touch System, 13
 Transcription, 51
 Trip, Bell, 21
 Type-bar Machines, 20
 Type-shuttle Machines, 20
 Typewriters, Blind, 26
 —, Classification of, 20
 —, History of, 25
 —, Non-visible, 26
 —, Prices of, 25
 —, Rebuilt, 25
 —, Sizes of, 25
 —, Visible, 26

 UNDERSCORE, 17, 39

 VARIABLE SPACER, 9

 WILL, 97
 Words, Compound, 41
 —, Counting of, 116
 —, Division of, 40

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